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Bob Brookmeyer: composer, performer, pedagogue

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EDITH COWAN UNIVERSITY
WEST AUSTRALIAN ACADEMY OF PERFORMING ARTS
JAZZ DEPARTMENT

Dissertation

BOB BROOKMEYER
COMPOSER, PERFORMER, PEDAGOGUE

By

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Bachelor of Music – Jazz (Composition and Arranging) with Honours

December 2nd 2004

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Table of Contents

Introduction		4
Chapter I	Bob Brookmeyer as Composer, Performer	5
Chapter II	Bob Brookmeyer as Pedagogue	10
	Introduction	10
	Jazz Pedagogy	10
	Bob Brookmeyer's Views on Composition	12
	Pitch Modules	12
	White Note Exercise	14
	Numbers	15
	Developing Material	16
	Restrictions	17
	Harmony and Colour	17
	Risks	19
Chapter III	Coming Under the Influence of Bob Brookmeyer	21
	Introduction	21
	Part 1 Celebration	22
	Analysis of Large Jazz Ensemble Music	22
	Analysis	24
	Melody and Pitch Material	24
	Rhythm and Motion	26
	Harmony and Colour	34
	Form and Structure	42
	Orchestration	43
	Part 2 My Music	48
	Lido Lowdown	49
	Lemon Water	62
	What's Left?	68
Outcomes of Research		72
References		73
Appendix A	Conversation with Bob Brookmeyer	75
Appendix B	Bibliography of Bob Brookmeyer	101
Appendix C	Nattiez Chart of Celebration Jig	112
Appendix D	CD of Audio Examples	114

Introduction

Before my California stay (1968-1978) I considered myself a player first and a writer second, although I did a lot of writing, from Ray Charles to Thad [Jones] and Mel [Lewis].¹ Since 1979 I have come to view myself as a composer who also plays trombone; add conducting and teaching and that gives me 4 hats to wear. I do not have a swollen head, so they all fit nicely. (Brookmeyer, 1997, n.p.)

Although acknowledged as one of the pivotal figures in twentieth-century jazz, the career and the music of Bob Brookmeyer has received scant attention in secondary literature. This dissertation seeks to rectify this imbalance.

Based on a recorded conversation between Brookmeyer and myself (Appendix A), his efforts as a composer and pedagogue are examined. From this conversation, many of Brookmeyer's musical concepts on composition are illuminated: his ideas on risk taking; harmony; colour, and ways of developing material, are discussed alongside his pitch-module and white-note concepts. I show that the latter two techniques in fact step outside the jazz tradition and can be seen as new and fresh compositional approaches.

A discography and bibliography of all relevant recordings and literature is presented as Appendix B

In addition, *Celebration Jig*, from Brookmeyer's 1994 *Celebration Suite*, is analysed using a synthesis of two important jazz composition texts—*Inside The Score* (1982) by Rayburn Wright and *Changes Over Time: The Evolution of Jazz Arranging* (1995) by Fred Sturm. This analysis, in fact, re-enforces much of Brookmeyers's concepts from the recorded conversation. Two methodologies, new to the jazz idiom, are introduced. Through these, adapted from two 20th Century Western Classical analytical methodologies - those of Jean-Jacques Nattiez and Heinrich Schenker - I will explore alternative ways in which jazz can be theorized.

This dissertation should be read in conjunction with the materials I presented for the jazz composition recital (JAZ4106). To this end, the final part of the dissertation describes how I have come under the influence of Bob Brookmeyer's teaching and his music. I analyse several of my own works and demonstrate the ways in which my music has been influenced by that of Brookmeyer. In addition, by way of completing the picture, I document my personal contact with Brookmeyer in Vienna in the summer of 2004.

¹ Brookmeyer refers to composing and arranging very different styles of music for Ray Charles in the 1950-60s compared to the Thad Jones/Mel Lewis Jazz Orchestra in the late 1960s.

Chapter I

Bob Brookmeyer - Composer, Performer

Born on December 19th 1929, Robert Brookmeyer² started his musical life growing up in Kansas City, a place where, according to The New Grove Dictionary of Jazz, “a style of orchestral jazz developed in the 1920s and 1930s” (Robinson, 1988, p. 642). At the age of eight he began to study the clarinet and then trombone at thirteen, against his wishes, preferring to play either drums or the trumpet. Regarding his reluctant positioning into the sixth trombone chair at Central Junior High School, he says:

I wasn't happy with that, so I learnt how to finger trumpet, which was my second choice. After watching the trumpet players, I began to cop baritone horns out of the music room – finally got a series of really bad valve trombones. In 1948, I got a brand new Reynolds (Ware, 2003, n.p.).

His interest in arranging and composition was sparked by his “infatuation with blank music paper” (Brookmeyer, n.d., para. 1) which he discovered at his first trombone teachers house.

When I began to study trombone, I had an old German guy for a few weeks. He used to spit in my face every Sunday, teaching me how to tongue. But he wrote music and he had these wonderful, hand-written pages of music. He wrote marches. I had never seen hand-written music before. He also had blank music paper and I said “Wow” (Ware, 2003, n.p.).

At fourteen he began his professional career as an arranger and copyist, writing for local dance and marching bands. At age sixteen he started to learn piano which lead him to study composition and piano at the Kansas City Conservatory for three years.

My attendance at the Conservatory was rather freewheeling in that, by my second year I was teaching and taking graduate courses. Catherine Farley, my Gregorian counterpoint teacher, and John Elliott, my almost too talented peer, remain as positive influences (Metheny, 2001, n.p.).

After studying, Brookmeyer left Kansas City with Orrin Tucker's band and then freelanced as a pianist around Chicago, organising jam sessions and playing in big bands. In 1951 he was drafted into the army, an experience he describes as “a six month mistake on both our parts” (Brookmeyer, n.d., para. 2). On his discharge from the army Brookmeyer joined Tex Beneke's band and then moved to New York in late 1951 to work as a freelance pianist for

² Brookmeyer is only ever referred to *Robert Brookmeyer* in biographical texts i.e. The New Grove Dictionary of Jazz.

big bands lead by Ray McKinely, Jerry Wald, Terry Gibbs and Louis Prima from whom he got fired, for playing “weird chords” on the piano (Donaldson, 2001, p. 11).

In 1952 Brookmeyer joined Claude Thornhill’s re-formed band where he became a full time valve trombonist after years of alternating between valve and slide. He left Thornhill that year to join Stan Getz. In early 1953 he joined Woody Herman’s band but “quit the first night because the band wasn’t very good” (Ware, 2003, n.p.) and returned to Getz, where he came into the attention of the jazz world (Cross, 1961, p. 20). In a 1961 *Down Beat* article, Jimmy Giuffre was quoted as saying “that band with Getz and Brookmeyer is my favourite of all the jazz groups I’ve ever heard (Cross, 1961, p. 20).

In January 1954 Brookmeyer was asked to get a rhythm section together and join Gerry Mulligan to form a new quartet which travelled for six month ending up in Paris recording the *Paris Concerts*. In 1958 he joined *Jimmy Giuffre’s 3* with Jim Hall. “A unique jazz ensemble with no bass, no drums and Brookmeyer as occasional pianist” (Williams, 1968, p. 15). A unique group not only because of what it didn’t have but also because of the instrumentation it did have. Giuffre on reeds (baritone saxophone, tenor saxophone and clarinet), Hall on guitar and Brookmeyer on valve trombone. Brookmeyer considers this a memorable year of improvisation, most of which was never documented through sound recording.³ Brookmeyer continued to play piano, recording a double piano album together with Bill Evans and a rhythm section on Blue Note Records in 1959. The 1950s were a very productive time for Brookmeyer recording nineteen albums as a leader/co-leader and at least forty as a sideman. (Appendix B)

January 1960 was the birth of the *Concert Jazz Band*, a band lead by Mulligan but kept together by Brookmeyer. Brookmeyer remembers this as being:

one of my dreams – to be involved in and partly responsible for writing, running, and hiring for a big band that was so successful – and we were good (Ware, 2003, n.p.).

The *Concert Jazz Band* lasted four years as a unit but when disabandoned in 1964 it became the blue print for the *Thad Jones Mel Lewis Jazz Orchestra* of which Brookmeyer was a founding member in 1965. This band gave Brookmeyer the chance to experiment with composition and arranging. St. Louis Blues recorded on the 1968 album *Monday Night* and ABC Blues on the 1966 recording *Presenting Thad Jones Mel Lewis & The Jazz Orchestra* are two outstanding examples of his experimentation at the time.⁴

³ The *Jimmy Giuffre 3* recorded two albums - *Trav’lin’ Light* (1958) Atlantic Records and *Western Suite* (1958) Atlantic Records.

⁴ *Willow Weep For Me* is another example which appears on the 1966 album.

In 1961 Brookmeyer joined Clarke Terry to form a quintet which gained substantial success and lasted until 1968. They were known as *Mumbles and Grumbles* because of Terry's nonsense singing style and Brookmeyer's bleak outlook on life.

Brookmeyer's alcohol consumption was steadily increasing through the late 1960s so he moved to L.A in 1968 where he became a movie/TV studio player with "very little jazz on the side" (Brookmeyer, n.d., para. 8).

I had pretty much given up on life, stopped writing, etc., getting ready for the downhill ride into total alcoholism. That lasted until late '76, when I got "sober" in hospital (Brookmeyer, n.d., para. 8).

After a period of no music and training to be a councillor for recovering alcoholics, Brookmeyer came back to music in 1978, with a European tour with Stan Getz and a quartet album under his leadership called *Back Again*. He returned to New York and started writing for Mel Lewis' Jazz Orchestra after Thad Jones left. About his return to New York, Brookmeyer says:

When I went back to New York I hadn't been active there really for about fifteen years as a functioning jazz musician. So it was a new world to me. There was a whole generation of people around town who were playing and working that I had to get to know again, and they didn't care what I'd done. They wanted to know what I could do (Enstice & Rubin, 1992, p. 62).

He produced two Grammy nominated albums in the early eighties with this band, *Bob Brookmeyer: Composer/Arranger* (1980) and *Make Me Smile* (1982).

Ex-student, Ed Partyka, remembers first *hearing Bob Brookmeyer: Composer/Arranger*:

I still remember the autumn day in 1986 when my friend Dave Morehead came into my dorm room with a copy of "Bob Brookmeyer: Composer/Arranger". From the first notes of "Ding Dong Ding" I was captivated. Without sounding too dramatic, it changed my life (Partyka, 2000, n.p.).

Maria Schneider, also an ex-student of Brookmeyer's, reflects on the first time she heard *Make Me Smile*:

Bob's *Make Me Smile* was released when I was an undergraduate at the University of Minnesota. It made me flip! It was so unique and compelling, so refreshingly creative and full of personality. I also loved how his music had evolved over time (Sturm, 1999, p. 31).

During this period Brookmeyer began listening and studying music by western classical composers, Lutoslawski, Berioz and Ligeti and writing more and more experimental music for jazz orchestra, until:

Make Me Smile was the last one that worked because after that I started getting further and further away from what the band needed. Mel [Lewis] and I had a talk and I said I think I have written myself out of the band. So I started writing for classical people and that's what I did for most of my 50's (Appendix A).

He continues about this period after leaving Mel Lewis' band:

When I was in my 50's I wanted to, what I used to say, make your teeth hurt. I really wanted to be a vicious composer (Appendix A).

Between 1982 - 85 Brookmeyer studied composition with his good friend Earle Brown. He says of Earle Brown. "He asked me to 'through-compose' more, less 'free stuff'" (B. Brookmeyer, personal communication, May 4, 2004). During this time Brookmeyer also studied composition and conducting with Joel Thome. Thome introduced Brookmeyer to the use of numbers in composition. When recalling a lesson with Thome, Brookmeyer says:

Are you trying to tell me that a number is an artist choice? Yeah. You know when you are writing down numbers you are making an artistic decision (Appendix A).

From 1981 Brookmeyer started working regularly in Europe as guest composer conductor and soloist with most of the European radio symphonies and radio jazz orchestras.

I wrote a piece for the Swedish Radio Symphony that's totally a successful piece, totally non-representative. I did a one-man show about the same time with synthesisers and trombone and talking. Really that was my avant-guard days (Appendix A).

Because of his access to musicians and rehearsal time and his new interest in exploring duration, Brookmeyer began to explore large-scale works for Jazz Orchestra. *On The Way To The Sky* was a project with the *WDR Big Band*, which was an hour-long piece. This grew into *Electricity*, recorded in 1994 with the *WDR Big Band* which was also an hour long.

In 1985 Brookmeyer started teaching at the Manhattan School of Music. In 1988, while still at the Manhattan School, he was asked to direct a composer's workshop for BMI in New York. This sparked his love of teaching. After trying to start his own school to teach composition and improvisation in Rotterdam, which fell through, he directed workshops in Cologne and Copenhagen teaching composition and improvisation the way he felt it should be done. At these workshops there were many young enthusiastic musician who Brookmeyer

gathered into what is now the *New Art Orchestra* - an eighteen-piece band dedicated to performing Brookmeyer's music:

I collect young musicians as I tour and teach, for they are the future and that is what I am interested in (Brookmeyer, 1997, n.p.).

Brookmeyer is now happy teaching at the New England Conservatory in Boston. Since 1999 he has produced at least two albums a year. In 2001 he recorded a piano album called *Holiday: Bob Brookmeyer Plays Piano*. Turning seventy-five this year doesn't seem to be slowing Brookmeyer down with many plans for the future, one of them being a double CD plus DVD with his *New Art Orchestra* next year.

Chapter II

Brookmeyer as Pedagogue

Introduction

The following chapter will give a brief introduction to Jazz Pedagogy then go on to explain how Brookmeyer as a pedagogue differs from this tradition. His methods of creating pitch and rhythmic structures are discussed along with his attitudes towards risk taking, developing material and harmony.

Jazz Pedagogy

Jazz pedagogy has an even shorter history than jazz itself. Early jazz pedagogy was often in the form of aural communication. “One learned to perform jazz by careful listening and purposeful rote memorisation of key aspects of the style” (Murphy, 1994, p. 34).

As the history of sound recording closely coincides with the history of jazz, the essence of early jazz education came in the form of the primary-source of phonograph records. Anita Clark in, *Transcription in Jazz: Pedagogical Applications*, states:

Ever since the first jazz records appeared, other jazz musicians have attempted to digest what they heard by imitation on their instruments and through notation (Clark, 1985, p. 34).

Since the 1950s there has been a steady growth in formal jazz education. *Berklee School of Music* was founded in 1954 and granted its first Bachelor degree in 1966. The 1950s also saw the introduction of graded big band arrangements and summer band seminars (Murphy, 1994, p. 36), including the Stan Kenton Big Band Camp.

The 1960s saw continued growth including the formation of the *National Association of Jazz Educators* (NAJE) which changed to the *International Association of Jazz Educators* (IAJE) in the early 1990s.

The main focus of jazz education is on improvisation, due to the point that it could be said that jazz is mostly defined by its improvisational qualities:

[Jazz] is traced by the shifting balance between the free, improvisatory, and spontaneous aspects of the music, often seen as African or 'black,' and the more formal, arranged elements, sometimes viewed as European or 'white'. Jazz has continually crossed and re-crossed an imaginary line between these opposites, always being drawn back when it strays far in either direction (Collier, 1988, p. 580).

This focus on improvisation is mostly insular, only taking inspiration from within the jazz tradition. The teaching of jazz composition and arranging could also be said to follow these trends. Jazz big band composers from the past seem to be the only source from which many students are taught. While this is necessary to give the student stylistic grounding, it is not the only source of compositional education.

The pedagogical tradition in Western Classical has been firmly established, and in terms of compositional training numerous books have been written on the subject. Large ensemble jazz composition has a considerably shorter history and an even smaller resource of texts and pedagogical material. There are only two texts, that deal with the kind of large ensemble music composed by the likes of Bob Brookmeyer: They are *Inside The Score* (1982) by Rayburn Wright and *Changes Over Time: The Evolution of Jazz Arranging* (1995) by Fred Sturm. Brookmeyer addresses this subject in an interview with Cadence Magazine:

There is not one book on Jazz composition. I'll have to write it because we need one. When I looked around before I started to write it, I found there are no books like that. Ray Wright's is probably the closest that I know of. No other books address the subject in any detail or have any kind of approach that works (Donaldson, 2001, p. 8).

Bob Brookmeyer's View on Composition

I do a lot of remedial education, which feels like reprogramming religious converts...Teaching is a strange word; I like 'helping' better (Metheny, 2001, np)

Brookmeyer is a composer who tries to transcend the kind a restrictions stylistic composing can create. Bill Holman backs up this statement by saying Brookmeyer "doesn't want to be known as a jazz writer anymore because he doesn't like the restrictions the word carries." (McDonough, 1996, p. 28) His teaching methods also transcend these restrictions. The only texts Brookmeyer suggests to his students to purchase are *The Shaping Forces in Music* (1948) by Ernst Toch and *Serial Composition* (1966) by Reginald Smith Brindle, both written significantly outside the jazz tradition (E. Partyka, personal communication, June 10, 2004).

Pitch Modules

This looking outside the jazz tradition is something Brookmeyer feels is needed in order to keep the art form vibrant and new.

So my thinking was that if we are going to move into the future we can't hear it. We can't sit and hear, we hear our own past or somebody else's past. If we are going to move into a future area we have to do a lot of things that go against the grain of a jazz musician. We have to construct music, sometimes mathematically (Appendix A).

The statement above was made in regards to, what Brookmeyer calls, "pitch-modules". He uses these as a way of encouraging his students to move out of their comfort zones and stretch them selves as composers. Partyka, one of Brookmeyer's ex-students, explains:

Using melodic 'fragments' or 'pitch-modules' as Bob calls them, is a method I use to expand upon the melody. I find that it keeps the listener 'in' the piece while constantly presenting something new without it being to far away from the melody. It's also a bit of an exercise for myself, to see how many times I can rework a fragment...This all comes out of serialism. Taking a pitch module and then its inversion, retrograde etc...or using the intervals. We used a three-note pitch-module for all our compositional lessons with Bob, and that is what I still have a tendency to use these days (E.A. Partyka, personal communication, September 4, 2003).

In an interview with Cadence magazine, Brookmeyer explains a little about what he considers his compositional method.

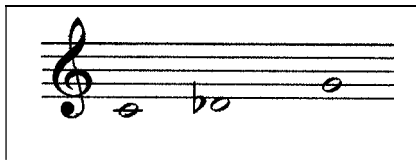
My composition style is modular and deals with the construction of music, building something from something...It used to be called 'melodic development.' You start with something small that will give you something to work with, and you expand it

gradually in pitch, harmony and rhythmic cells. As Stravinsky says, “When you find the centre of the piece, a light shines on you.” (Donaldson, 2001, p. 9)

Brookmeyer developed this “pitch-module” concept while teaching at the Manhattan School of Music. A student came to him with no history in composition so he went about developing a way of constructing new music to work with.

We found that the two pitches weren’t enough to start the construct and four pitches were already starting to get into a song. Not good (Appendix A).

A three-pitch form was chosen to start the construct. Below is an example given by Brookmeyer.



Example 1.1. Pitch-module chosen by Brookmeyer.

Now we start with three. Played together it’s an attractive romantic formation but we don’t look at that as anything except numbers (Appendix A).

The intervals are taken from the three-note module above. They are: a minor second, a tritone and a perfect fifth. These can then be inverted: The minor second becomes a major seventh, the tritone remains unchanged and the perfect fifth becomes a perfect fourth.

So now we have five numbers where before we had just this nice sounding - you know... (Appendix A).

From here Brookmeyer suggests using the intervallic structures to create melodies, without hearing them:

To build something new that we haven’t seen yet and then as we build it, we look at it, and we listen to it. We don’t hear it we listen to it. Hearing and listening, two different things (Appendix A).

Once played through, if there is anything the composer thinks is successful or workable, then the aim has been fulfilled.

Now if that works at all, if there is anything there, it doesn’t have to be a killer, it has to be workable. (Appendix A).

Brookmeyer goes on to suggest that these melodies should then be worked and reworked using serial music techniques to explore the possibilities of each module.

Ok, now the first thing we can do with those as with everything. One of the things, if we didn't learn in Bach style or we didn't learn in Palestrina counterpoint, we learnt in twelve-tone music, to invert and all the things you can do, retrograde, retrograde inversion, so to fuck with the music in other words (Appendix A).

He goes on to say:

So, then you can screw around with this and it generates material that is now symetic as a generative source. So then the pitches you choose will give you what Beethoven called "motivic development". You have to have a motive to develop (Appendix A).

Brookmeyer continues:

So how do we make a motive? Well obviously, you know, a lot's been said, so we have to work out a way to construct something that is not freighted with a lot of history and is not common and not heard all the time, and this [pitch-module] is interesting because when I do a presentation in class I rarely get the same thing twice. So if I don't keep getting the same thing all the time, I figure there must be something to it. It's not the end of the world, but I have not yet found anybody, teaching and other ways to make or construct pitch material (Appendix A).

White-note Exercise

Brookmeyer has another exercise to develop new pitch material called his white-note exercise:

I have a thing that everybody goes through, they write one or two pages four, five, six, seven, ten times, what ever. You can only use one octave from middle C to the C above of only eighth notes. It's really valuable (Appendix A).

These melodies using only the white notes on the piano from middle C to the octave above have produced some interesting music. *Remembering*, from Brookmeyer's *Celebration*, was produced by a white-note exercise, as was his *First Love Song* (1980) and Maria Schneider's *Green Piece* (1994) (E.A. Partyka, personal communication, June 10, 2004).

This white-note exercise could have come from Brookmeyer's fascination with modal counterpoint. He mentions his Gregorian counterpoint teacher at the Kansas City Conservatory, Catherine Farley, as a positive influence (Metheny, 2001, n.p.). He also recalls giving himself an education in music by listening to the music of Palestrina while studying. He also mentions Palestrina in a number of interviews as an influence and as a source of musical understanding.

You learn more from Palestrina than Coltrane about line making (Metheny, 2001, n.p.)

From this linear way of writing, motion is created. “Music is motion” (Appendix A).
Brookmeyer’s attitude motion is:

Everything that we do to impede or slow the motion is not good. We may want to really do something at point X but if it’s going to hurt the motion we have to say, no we can’t do it. (Appendix A).

Toch reinforces this attitude with the following statement:

The truth is that the melodic impulse is primary, and always preponderates over the harmonic; that the melodic, or linear, impulse is the force out of which germinates not only harmony but also counterpoint and form. For the linear impulse is activated by *motion*, and motion means life, creation, propagation and formation (Toch, 1948, p. 5).

Numbers

Brookmeyer also makes his students aware of the importance of numbers. He discovered numbers when studying with composer and conductor Joel Thome in the mid - 1980s. Thome made him aware that “when you are writing down numbers you are making an artistic decision” (Appendix A). Brookmeyer’s 1984 composition *Red Balloon*⁵ was an experiment with numbers.

Creating rhythmic structures with randomly chosen numbers again takes the composer out of their comfort zone and makes them use rhythms that are not common or comfortable to their way of hearing music. Brookmeyer suggests creating pages of these rhythmic structures by choosing numbers then assigning a value for each number. His example shows that 1 = a quaver with the numbers; 3, 7, 4, 2, 2, 6, 8, 10, 2, 11, 4, 6.



Example 1.2. Rhythmic Structure created by Brookmeyer.

⁵ *Red Balloon* appears on the 1984 album *The Pugh/Taylor Project*. No published score is available.

Developing Material

When the pitch material has been chosen, Brookmeyer suggests that they should not yet be made into fully realised melodies, as this restricts the development process.

If they are fully formed or fully realised then they have their own demands and they cease to become malleable....You can't work with them like clay, if they have already hardened and they have song form....They have their rights (Appendix A).

Brookmeyer gives some more advice on developing material:

Don't forget, that whatever you do, however it was derived, figured out or comes to you, put it aside also on another sheet of paper because this could be another thing to use later on. You might decide that this will be the final gesture or it might be a good transition (Appendix A).

He continues:

...don't forget to live off your land, you know, live off the land that you are working on instead of going to the store and buying some shit. Live off your own thing (Appendix A).

When talking about the fear of over writing or getting boring, Brookmeyer helps:

The only rule, when I first started teaching composition, seriously, in '85 at the Manhattan School in New York, was that the first solo only happens when absolutely nothing else can occur because so often there will be the intro, then the tune and then straight into the solo... It's too soon. The composer's not finished yet. I never have anyone writes too long, they always write too short because they are worried about being bored (Appendix A).

He also says:

So you will be writing along and you see a caution light, you see a sign to do something else, keep going. You see a red light, keep going, go right through the light. Keep writing; keep talking about what you're talking about. See another red light, keep going. You hear a siren on the back keep going, keep going. Next red light the siren's louder, ok, hang a right because the listener has the same kind of thing... You don't have to take care of them by changing the subject with something new all the time (Appendix A).

Restrictions

When composing Brookmeyer has found, through experience, that putting restrictions on one's self is important if the music wants unity.

As Stravinsky said, composition is more subtraction than addition. So if you take away. If you can't do these things, but you can do these things. One of the problems I've had teaching, is that the kids, they get everything, there are no boundary, they could write a piece for four years for eighty-six thousand cellos. To get them to calm down and realise that there are boundaries and there need to be boundaries, other wise they get no chance of shape (Appendix A).

Brookmeyer composed a piece called *On the Way To The Sky* in which he limited himself to only three voices.

One section only had a minor second for harmony, one section had a major seventh or a minor second and two or three (sections) had minor triads with moving voice leading (Appendix A).

From this he found it was interesting "that you could feed off subtraction more than addition" (Appendix A).

Harmony and Colour

Brookmeyer stays away from the words *harmony* and *chord* as these can restrict the composer's way of thinking. He considers these words vertical and questions why we always verticalize music.

Why do we verticalize everything? When you call something a chord, that is a vertical word. Harmony has become a vertical word, so I use colour (Appendix A).

This vertical way of thinking is present in most compositional instruction books. Wright's *Inside the Score* explores the vertical in the sections entitle Harmony. Sturm's *Changes Over Time* investigates the same topic under the more obvious title Vertical Sonorities. While this is important for the jazz composer - to know how to structure vertical harmony and chords - Brookmeyer explains that it is the context and the colour, which is more important:

A chord is part of a harmonic progression. Something goes to something, which goes to something. It takes a lot of freight off what's the next chord. I have seen and I have

sweated over what would be a really good chord here. Not to be cavalier but it doesn't have to matter that much (Appendix A).

Toch defines harmony as such that:

We must never lose sight of the more important fact that harmony itself is but the casual, incidental image of arrested motion, of ever-fluctuating situation, ever-changing meaning and effect (Toch, 1948, p. 58).

Again Brookmeyer re-enforces that the linear movement or the melody is what we really need to care for. He gives a personal example:

I had a student at New England [Conservatory] and every chord had to be the end of the world. God damn it, the band would play two or three chords and its time for the end of the concert. We have a line to take care of. There is a series of pitches strung together with a rhythmic structure to hold them and to let them move, it's a line, you know, you can't treat everyone of those with an end of the world chord (Appendix A).

How does the composer then colour these lines or melodies? Brookmeyer gives some insight into this:

Some lines, they will suggest, often suggest orchestration; they will also suggest colour. So if you have a line, how do you want to colour the line? Sometimes, for instance, how little do you need to colour the line? If you have a whole lot of colour the line will have to fight through the colour. So you don't need a whole lot to just give the line, if you have a melody of C, middle C. If you have a Db below that, that makes a major seven. That's all you need. You don't need a whole big major seven and the left hand to colour the C. You just need that one note to make it apparent that it's a major seven. (Appendix A).

This simplistic way of colouring the melody also lets the line breathe. It gives it the freedom to speak without the weight of dense harmonic texture. Brookmeyer explains that if too much colour is used then the forward motion of the line can be impeded. It is this forward motion which keeps the music alive.

Sometimes if it gets too colourful, in a negative sense, it takes away from the motion. Because if you start adding a lot of voices, you start adding a lot of vertical weight and there is not a lot of vertical weight in a line moving forward. That is one of the attractive things about it (Appendix A).

Another way Brookmeyer colours lines is with quartal harmony. Using pads stacked in fourths under a melody gives an open sounding harmony, which does not restrict the linear movement but frees it.

Chords in fourths are very non-demanding, like whole-tones, but even more so because when ever you have chords in fourths, any kind of line over that works. You can play in any key you want and it sounds fine. So fourth harmony or harmony in fourths is a very liberating thing for the line, so the line sounds great but the harmony sounds very bored (Appendix A).

Brookmeyer also encourages the student to experiment with colour. To try new things which, again takes you out of your comfort zone. In an interview with Rayburn Wright, Brookmeyer gives this advice:

I think it would be very nice if people would spend a lot of time playing at the piano and listening to what it really sounds like, rather than just getting through situations in order to finish a piece (Wright, 1982, p. 181).

He offers these suggestions as to experimenting with new colour. They are borrowed from the 20th Century Western Classical world and are very different to what is suggested in most jazz literature.

What you can do with the material that you generate with the modules, effectively is a function with twelve-tone music. They will use what they will call – vertical aggregates – a marvellous term. They will take a series of two, three, four, five, six maybe twelve pitches, and you can rearrange twelve pitches in a lot of different ways and get a lot of different sounds... They're colour. You can do the same thing with modules. We have to have a row. A string of pitches ten, twelve pitches long, you can select some of those and try them, see what they sound like together, and it will, once again, it will take your head away from where you would normally go (Appendix A).

Risks

Most of the techniques stated above involve the student and the composer to remove themselves from their current way of thinking and to take chances and risks. Brookmeyer says that this is the only way one can stretch oneself and move into the future. One should not be afraid to fail.

I would encourage people to take chances...if they don't put themselves in the position to write experimentally, they won't learn how to do things. They won't find choices, they won't make mistakes which they have to make. I don't hear many mistakes in the writing of young people today! It's very discouraging! (Wright, 1982, p. 180)

One of the biggest risks a student could make is breaking the rules and conditions in which they have been taught. Brookmeyer suggests this is necessary to grow.

You learn by doing, and by doing only. No failure, no gain. (Metheny, 2001, n.p.)

He also offers some suggestions:

My only rule is that the first solo only ever happens when nothing else can, so start with a solo, break the rules. You have a series of conditions that you figured out for yourself or somebody told you, that you believe but on the other hand this is the way it is normally done, break it, you know, and see what happens. (Appendix A).

In conclusion to this chapter, a quote from the liner notes of Brookmeyer's 1980 album, *Bob Brookmeyer: Composer, Arranger*, is fitting.

The conversations in my house that deal with music contain words such as 'shape, form, colour, attitude and structure.' I begin pieces where they begin and stop when they are through. These were coloured as I heard them, reflecting probably what my life was like as well as what my palette held. Building a piece holds the fascination for me and if it feels good at the end, I am glad and ready to start another. (Brookmeyer, 1980)

Chapter III

Coming Under the Influence of Bob Brookmeyer

Introduction

At the start of this research project I deliberately set myself the task of studying the music of Bob Brookmeyer with the aim that my own compositional craft might be strengthened. To this end I made a study of one of Brookmeyer's most recent published works, *Celebration Jig* composed in 1994, and subjected this to a variety of analytical approaches. From this task, as well as a meeting with Brookmeyer, I distilled various compositional techniques that I was able to use in my own work. Writing now at the end of this period of study I can say that the influence of Brookmeyer has been more wide reaching than simple imitation of some of his compositional techniques. In particular, he has forced me to look outside the world of jazz and think about other musics, not just from the 20th Century, but stretching back to the renaissance and further.

This chapter is in two parts. Part one offers an analysis of Brookmeyer's *Celebration Jig* and part two will discuss my own creative work this year focusing on three of my original works as a document of how a composer (me) is influenced by another composer (Brookmeyer). I will make reference to my own extended time with Brookmeyer during my recent trip to Vienna with his band.

Part 1

Celebration

Celebration Jig is the first section of the four-movement *Celebration Suite*, composed in 1994 for Gerry Mulligan to be featured as a soloist at the *Schleswig – Holstein Musik Festival* in Lubeck, Germany. Brookmeyer and Mulligan have a historical relationship in the jazz genre. Brookmeyer was a member of Mulligan's pianoless quartets in the 1950's and 1960's and a key member of his Concert Jazz Band in the early 1960's (Appendix B). Unfortunately Mulligan died before any recording of the piece was possible.⁶ In this chapter I will analyse *Celebration Jig*, the first movement of the suite.

Analysing Large-scale Jazz Ensemble Music

There are only two main texts, which deal with analysing the type of large ensemble music Brookmeyer composes. These are *Inside The Score* (1982) by Rayburn Wright and *Changes Over Time: The Evolution of Jazz Arranging* (1995) by Fred Sturm. Both books were written by jazz big band composers and educators with very similar experiences. Sturm now holds the same teaching position Wright held when writing his book.⁷ Both texts are written specifically for the student or composer wanting to replicate or write music in the styles of the composers featured.

Wright's *Inside The Score* examines three works by each of the following seminal big band composers; Sammy Nestico, Thad Jones and Bob Brookmeyer. The text contains a complete of each score with important sections highlighted and analysed by using piano reductions. A further analysis of each composition is added and divided into five sections:

1. *Melody* – Motives, rhythmic sequencing, phrase lengths, key centres, melodic shape.
2. *Form* - The overall shape of the composition is discussed, pointing out unusual structures. A dynamic contour chart is included to map out the whole composition in an easy to follow diagram.
3. *Orchestration* – Instrumentation, doubling of lines and orchestral colour.
4. *Texture* – Deals with density of chords, voice leading, tension and release.
5. *Harmony* – Focuses on the vertical structure of chords.

⁶ Brookmeyer's European band the *New Art Orchestra* performs *Celebration Suite* on the 1999 album *New Works* featuring baritone sax soloist Scott Robinson.

6. *Interview* – Each composer is interviewed by Wright.

Sturm's *Changes Over Time: The Evolution of Jazz Arranging* takes four jazz tunes and compares how different arranger/composers approach these tunes. Brookmeyer was commissioned by Sturm to arrange *King Porter Stomp* exclusively for the book.

Sturm's analysis method resembles Wright's in many ways. The books chapters state the topic of analysis.

1. *Melody and Rhythm* – Linear Embellishment, Rhythmic Variation and Thematic Development.
2. *Harmonic Variation* – Chord substitutions and reharmonizations each arranger has used based on the original composition.
3. *Voicings and Vertical Sonorities* – This chapter is similar to Wright's *Harmony* section.
4. *Orchestration* – Colours created by orchestration, for example, where instruments are placed in voicings to create different colours.
5. *Unifying Components* – Introduction, interludes, connecting material and endings.
6. *Form and Structure* – Like Wright, Sturm, graphs out the whole score highlighting pinnacle moments in the arrangement, however some of these are up to four pages long which defeats the purpose of a visual graph.

These texts cross-reference each other, so consequently, I will use a synthesis as the bases of my analyses. Within this synthesis I will look into some of the compositional tools Brookmeyer explained as well as using two 20th Century Western Classical analysis methods – a modified *Nattiez* rhythmic chart and a modified *Schenkerian* long-range tonal plan. The analysis of *Celebration Jig* will be divided into the following:

- *Melody and Pitch Material*
- *Rhythm and Motion*
- *Harmony and Colour*
- *Form and Structure*
- *Orchestration*

⁷ The head of Jazz Studies at the Eastman School of Music in Rochester, New York.

Analysis

Appendix D - Track 1 – *Celebration Jig*

Melody and Pitch Material

The melody to *Celebration Jig* is based on a George Russell tune, *All About Rosie*.

I actually copied a George Russell tune, All About Rosie. I always liked that. I used to play that with [Gerry] Mulligan's band. For Mulligan I thought I would write a jig, just to tease him a little bit. (Appendix A)

On first listening, the melody appears to be through-composed or a stream of melodic consciousness, but on closer inspection, a strong melodic control and construction can be seen. As with many of Brookmeyer's compositions, motives and interval relationships are used in a technical way. The minor third interval can be seen throughout my analysis of the melodic contour in bars 1-93. This interval is sometimes used over a short time span: as in bars 1, 4, 22, 23, 24, 60, 62. Sometimes the minor third interval is stretched over the course of a few bars using passing notes: as in bars 8-9, 12-13, 20-21. Various melodic decoration are used to embellish the minor thirds: as in bars 11-12, 20, 25-26, 92.

The musical score for 'Celebration Jig' is presented across 12 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into measures, with measure numbers 1 through 93 indicated at the bottom of each staff. A legend at the bottom left of the score indicates that a bracketed line represents a 'minor third' interval.

Example 2.1. Celebration Jig melodic contour – bars 1-93.

Rhythm and Motion

Celebration Jig opens the suite with energy and forward motion effected by Brookmeyer's tight control of the rhythmic structure. He controls this motion in a number of different ways:

- Use of the accented fourth beat of the bar;
- Use of canonic textures;
- Repeated rhythmic cells.

Brookmeyer accents the fourth beat of many bars thereby giving the music strong forward motion. In example 2.2 the trombones accent the fourth beat of the bar, corresponding with the saxophone *sol*i melody.

1st Sax.

2nd Sax.

3rd Sax.

4th Sax.

Bcl.
(Bbx.)

1st Tpt.

2nd Tpt.

3rd Tpt.

4th Flh.

5th Flh.

1st Tbn.

2nd Tbn.

3rd Tbn.

4th Tbn.

Perc.

Tom-Toms

Synth.

Piano

Bass

Drums

Example 2.2. Bars 87-93.

Example 2.3 displays a similar technique with the full band accenting the last beat of the bar.

The musical score for Example 2.3, Bars 113-118, is a full band arrangement. It features the following instruments and parts:

- Saxophones:** 1st Sx., 2nd Sx., 3rd Sx., 4th Sx., and Bcl. (Bassoon). They play a melodic line with a strong accent on the final beat of each bar.
- Trumpets:** 1st Tpt., 2nd Tpt., 3rd Tpt., and 4th Tpt. They play a melodic line with a strong accent on the final beat of each bar.
- Trombones:** 1st Tbn., 2nd Tbn., 3rd Tbn., and 4th Tbn. They play a melodic line with a strong accent on the final beat of each bar.
- Percussion:** Perc. They play a strong, accented pattern on the final beat of each bar.
- Synthesizer:** Synth. They play a melodic line with a strong accent on the final beat of each bar.
- Piano:** Piano. They play a melodic line with a strong accent on the final beat of each bar.
- Bass:** Bass. They play a melodic line with a strong accent on the final beat of each bar.
- Drums:** Drums. They play a steady, accented pattern on the final beat of each bar.

The score is written in 4/4 time and features a strong accent on the final beat of each bar, marked with a 'f' (forte) dynamic. The saxophones and trumpets play a melodic line, while the trombones, percussion, synthesizer, piano, and bass provide a harmonic and rhythmic foundation. The drums play a steady, accented pattern.

Example 2.3. Bars 113-118.

Forward motion is also effected by the use of canonic linear figures and by repetition. An example of this is the lead up to the final gesture at bar 147. The step-wise figure is overlapped by the trumpets and saxophones while trombones one and two give extra motion to the passage by performing a three-beat rhythm over the four-four time signature. Trombones three and four and the baritone saxophone play a different rhythm again, accenting beat four, producing a canonic effect within the trombone section

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- 1st Sax.**: Treble clef, playing a melodic line with eighth and sixteenth notes.
- 2nd Sax.**: Treble clef, playing a similar melodic line.
- 3rd Sax.**: Treble clef, playing a melodic line with triplets.
- 4th Sax.**: Treble clef, playing a melodic line with triplets.
- Bcl. (Bsx.)**: Bass clef, playing a low, sustained line.
- 1st Tpt.**: Treble clef, playing a melodic line.
- 2nd Tpt.**: Treble clef, playing a melodic line.
- 3rd Tpt.**: Treble clef, playing a melodic line.
- 4th Tpt.**: Treble clef, playing a melodic line.
- 5th Tpt.**: Treble clef, playing a melodic line.
- 1st Tbn.**: Bass clef, playing a melodic line.
- 2nd Tbn.**: Bass clef, playing a melodic line.
- 3rd Tbn.**: Bass clef, playing a melodic line.
- 4th Tbn.**: Bass clef, playing a melodic line.
- Perc.**: Playing a rhythmic pattern.
- Synth.**: Playing a melodic line.
- Piano**: Playing a melodic line.
- Bass**: Playing a melodic line.
- Drums**: Playing a complex rhythmic pattern.

Example 2.4. Canonic Technique – Bars 137-142.

Brookmeyer's rhythmic choices always tend to suggest forward motion. The dotted-crochet rhythm is used frequently to push the linear information forward. When looking more closely at how often he uses repeated rhythmic structures, the methodology of Jean-Jacques Nattiez was chosen.

Nattiez is a French musicologist and ethnomusicologist active in Canada. His method;

...seeks to elucidate the structures of the score through the process of segmentation and comparison. Recurrent events are identified as belonging to a paradigm, to be tabulated on a vertical axis, while contiguous events appear horizontally. (Cumming, 2001, p. 67)

I have broken the chart into two sections before and after the baritone saxophone solo. See Appendix C.

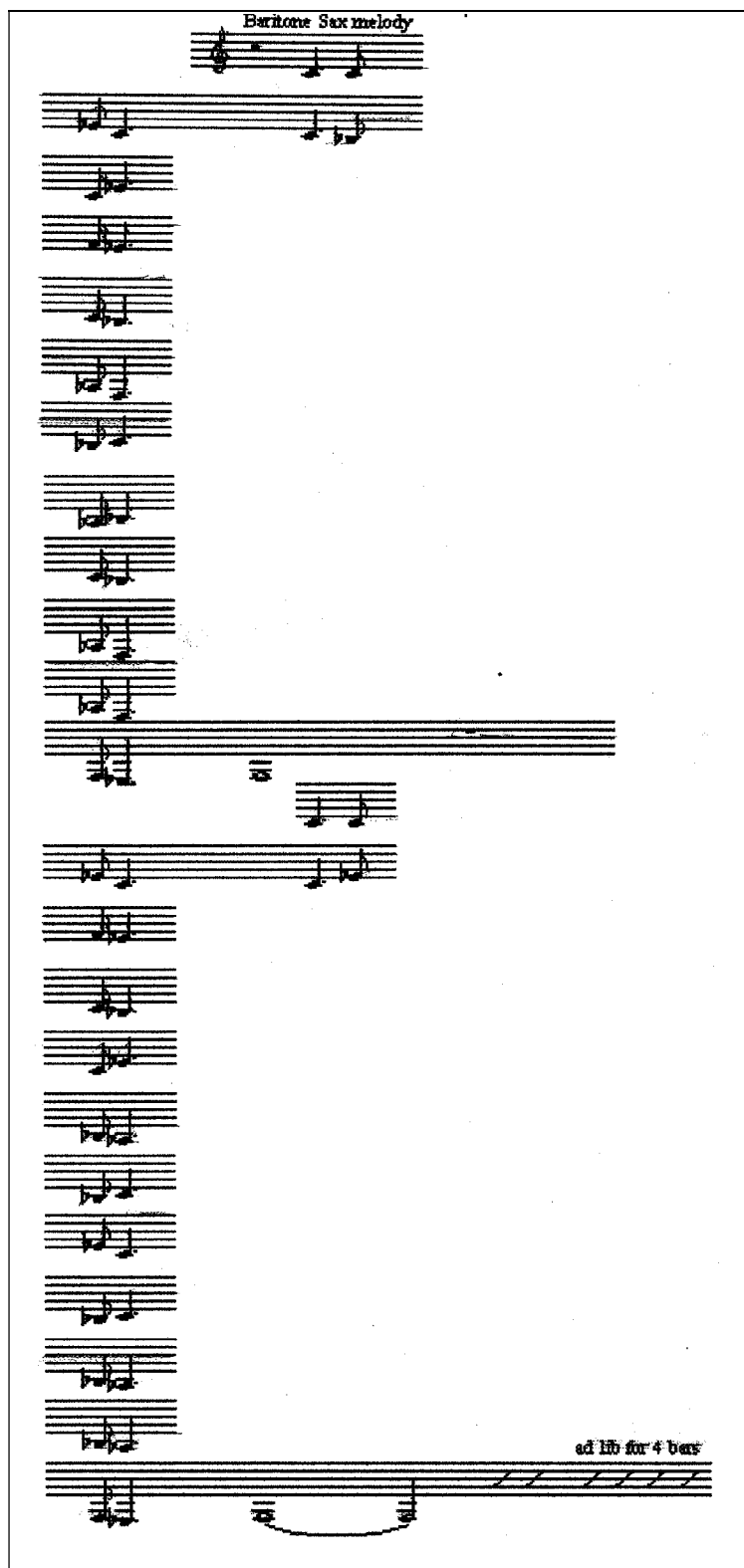
From this chart I have discovered a level of detail in the rhythmic structure than can not be understood while reading the score. This analysis clearly shows the repetitive use of the dotted crotchet rhythm, which in turn accounts for the rhythmic motion. In the opening twenty-seven bars leading up to the baritone saxophone melody (shown below using the Nattiez method) Brookmeyer's mastery of manipulating small musical ideas can be seen at a level which is not possible with the original score.

Ensemble

The image displays a musical score for an ensemble, consisting of 13 staves. The notation is written in a key with one flat (B-flat) and a common time signature (C). The score begins with a treble clef on the first staff. The music is composed of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals, specifically flats, throughout the piece. The notation is arranged in a staggered fashion, with some staves starting later than others, creating a layered effect. The final staff ends with a double bar line.

Example 2.5. Extract from Appendix C

The baritone melody is almost exclusively dotted crotchets, seen below.



The image displays a musical score for a Baritone Saxophone melody. The title "Baritone Sax melody" is written above the first staff. The score is written on ten staves, with the melody primarily consisting of dotted crotchets. The notation includes various musical symbols such as notes, rests, and bar lines. The melody is written in a key with one flat (B-flat) and a 4/4 time signature. The score is divided into two systems of five staves each. The first system ends with a double bar line, and the second system ends with a double bar line and the instruction "ad lib for 4 bars".

Example 2.6. Extract from Appendix C

The repetitive use of the dotted crotchet rhythm continues after the baritone saxophone solo.

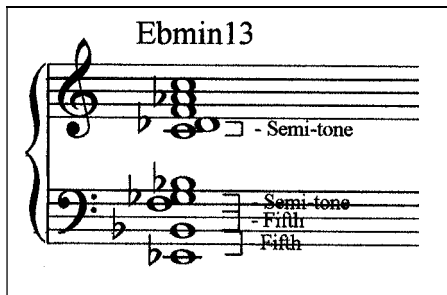
The image displays a musical score extract consisting of 14 staves. The notation is written in a single system, with the staves arranged in a staggered, descending fashion from top-left to bottom-right. The music is written in a key with one flat (B-flat) and a common time signature. The primary rhythmic motif is a dotted crotchet (half note), which is repeated across various staves. Some staves feature longer melodic lines with slurs, while others focus on the rhythmic pattern. The overall structure suggests a continuation of a rhythmic theme from a previous section.

Example 2.7. Extract from Appendix C

Harmony and Colour

Brookmeyer colours the movement through a variety of methods. Traditional standard jazz harmony is used alongside some methods of colouring such as quartal and quintal harmony and synthetic harmony. Melodic colouring is controlled using tense intervals under the linear movement.

Brookmeyer uses traditional harmony to resolve the large sections in the movement. Bar 26 resolves to an E-flat-minor13 chord, on beat four, going into bar 27. This is a standard chord, however, Brookmeyer colours it through the stacked fifths in the bass, and through the semi-tone clashes between the ninth and the third, and between the thirteenth and the flattened seventh.



Example 2.8. Bar 27.

In addition to using traditional harmony Brookmeyer freely uses quartal and quintal harmony.

Chords in fourths are very non-demanding, like whole-tones, but even more so because when ever you have chords in fourths, any kind of line over that works. You can play in any key you want and it sounds fine. So fourth harmony or harmony in fourths is a very liberating thing for the line, so the line sounds great but the harmony sounds very bored. (Appendix A).

Brookmeyer uses these fourth harmonies or quartal harmonies in parallel motion throughout the movement to colour the melodic information. An example of this can be seen in bars 87-93 where the trombones are voiced in what could be seen as suspended fourth triads, however the context suggest that they are used as a harmonic colour moved in parallel motion.

This musical score shows six staves for woodwinds and brass. The top two staves are for Flutes (4th and 5th). The bottom four staves are for Trombones (1st, 2nd, 3rd, and 4th). The notation consists of half notes with slurs, indicating a sustained harmonic texture across the seven-measure phrase.

Example 2.9. Parallel suspended fourth chords – Bars 87-93.

Quartal harmony is presented differently in bars 119-133.

This musical score is divided into three systems, each containing four staves for Trombones (1st, 2nd, 3rd, and 4th). The notation features quarter and half notes with slurs, illustrating a quartal harmonic structure. The first system covers measures 119-123, the second system covers measures 124-128, and the third system covers measures 129-133.

Example 2.10. Quartal harmony – Bars 119-133.

Parallel fourths and fifths are used as a powerful statement at bar 43.

The musical score for bar 43 is presented for a large ensemble. The instruments are arranged in the following order from top to bottom: 1st Sax., 2nd Sax., 3rd Sax., 4th Sax., Bcl. (Bsx.), 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Flh., 5th Flh., 1st Tbn., 2nd Tbn., 3rd Tbn., 4th Tbn., Perc., Synth., Piano, Bass, and Drums. The key signature has one flat (B-flat), and the time signature is 4/4. The score shows that from bar 42 to bar 43, all instruments play a series of parallel intervals. The saxophones and flutes play a half note followed by a quarter note. The tubas and percussion play a half note followed by a quarter note. The synthesizer and piano play a half note followed by a quarter note. The bass and drums play a half note followed by a quarter note. The dynamic marking *f* (forte) is present for all instruments. The drums part includes a 'Big Fill' section starting in bar 43.

Example 2.11. Bar 43.

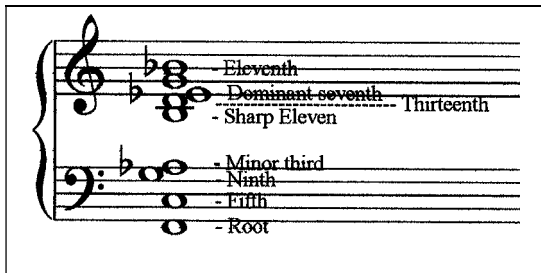
Parallel fifths (quintal harmony) are also used in *Celebration Jig* as a colour for the linear movement, seen here at bars 75-86, performed by the trombones and trumpets one, two and three.

The image displays a musical score for the piece "Celebration Jig", specifically bars 75-86. The score is arranged in three systems, each containing five staves. The first system includes the 1st Sax., 2nd Sax., 3rd Sax., 4th Sax., and Bcl. (Bsx.). The second system includes the 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Flh., and 5th Flh. The third system includes the 1st Tbn., 2nd Tbn., 3rd Tbn., and 4th Tbn. The music is written in treble clef for the first two systems and bass clef for the third. The key signature has one sharp (F#). The notation shows a series of parallel fifths (quintal harmony) across the staves, with various musical symbols such as notes, rests, and slurs. The 1st, 2nd, and 3rd Trombones and Trumpets are specifically highlighted in the original image to show the quintal harmony.

Example 2.12.1. Quintal harmony - Bars 75-86.

This example continues to example 2.12.2.

Another example of this type of synthetic harmony is present in bar 35. An F-minor13 chord is present, however it contains the natural eleventh, sharp eleventh and the natural fifth, giving it a very tense and unstable presence. Brookmeyer avoids the minor ninth interval by the way in which he orders the tension notes – a major seventh interval between the fifth (C) and the sharp eleven (B), and a major seventh interval between the sharp eleven and the natural eleventh (Bb).



Example 2.14. Bar 35.

This chord then resolves down a major second to an E-flat-minor13 in contrary motion.

Tension and release is controlled throughout *Celebration Jig* through the use of dissonant semi-tones and major seventh intervals with open consonant fifths and fourths.

This contrast is obvious in the opening 94 bars: from bars 1-20 there is a constant F-natural-unison pedal from the trombones. The linear movement is performed by the saxophones and trumpets in a call and response style. Both lines are in unison, voiced across the band, with each counter-line ending on a consonant note in relation to the F pedal.

1st Soprano

2nd Soprano

3rd Soprano

4th Soprano

Bass Clarinet (Baritone)

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Flügelhorn

5th Flügelhorn

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Tambourine

Percussion

Synthesizer

Piano

Bass

Drums

Ensl. cues

f Free & full (use part as guide)

Example 2.15. Bars 1-6.

This is contrasted with bars 49-65 where Brookmeyer uses semi-tones and the major seventh. The F-natural pedal is reintroduced in the trombones, but with an F-sharp below. In this section the linear phrases end on notes which cause dissonances against the F pedal. For example the concert B natural in the second bar of the example below creates a tritone against the trombones.

There is tension created with the linear movement in the third bar. The concert B-natural held over from the previous bar clashes with the concert B-flat stated by trumpets one and two. This tension builds to bar 63 where the linear movement creates the tense vertical structure shown in example 2.13.

Example 2.16. Bars 49-54.

Form and Structure

It is interesting to note that all the root movement in *Celebration Jig* moves in either major or minor seconds except for the final cadence, which displays a dominant-tonic resolution. Although Brookmeyer has borrowed from the Irish jig style, it is still considered an unusual root progression.

To delve deeper into the music I have adapted a *Schenkerian* methodology⁸ to map out the true long-range root movement of *Celebration Jig* and try to discover what occurs beneath the surface level.

Heinrich Schenker was an Austrian born theorist who had an interest in preserving and understanding the intentions of composers. He claimed that his theories accurately described the mind and intentions of master composers. (Snarrenberg, 2001, p. 478)

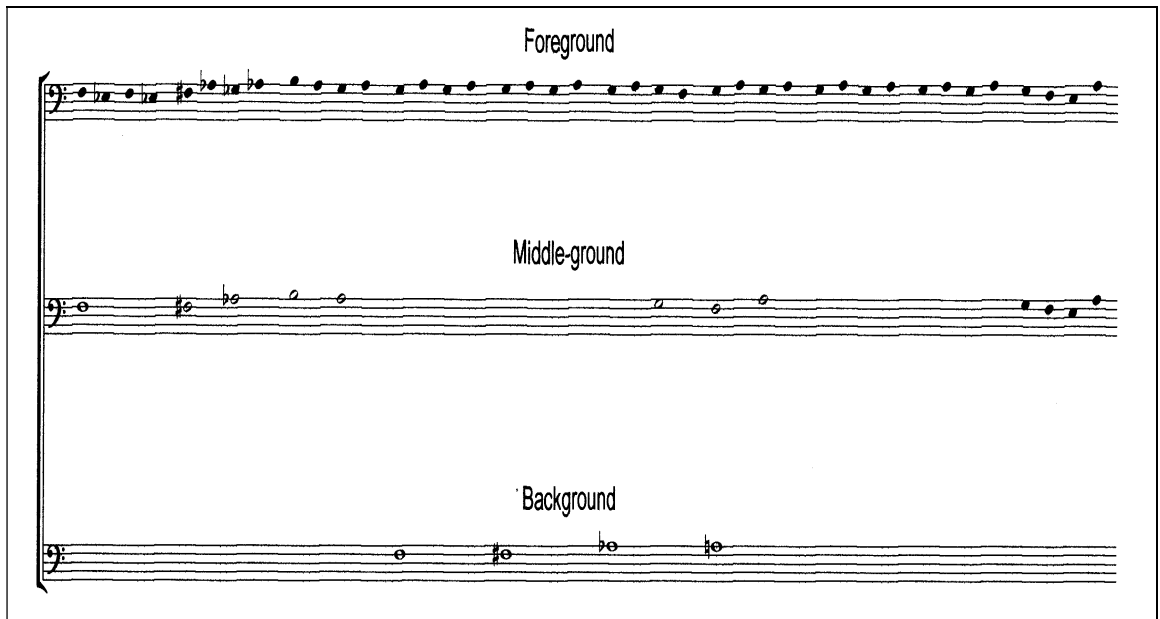
As this method of analysis is new to the jazz idiom, it is interesting to observe how it can be used to trace the deep underlying direction of a composition.

This methodology takes the complete root note progression from the movement and displays them in the Foreground (Ex 2.17). From this, the prominent tonal centres are extracted in to the Middle-ground. The Background is then the result of the true long-range movement filtered from the Middle-ground.

The Background reveals the true long-range movement rising up in seconds. This coincides with the Foreground findings. The beginning F-natural tonal centre rises up a minor second to the F-sharp. This F-sharp rises a diminished third, enharmonic to a major second, and finally rises up a minor second to the A-natural.

These findings show a detailed and carefully constructed overall form which utilizes an unusual root and tonal movement to produce a very strong and powerful piece of music. The root movement in seconds in conjunction with the overall tonal movement rising in seconds also effect the intense forward motion produced.

⁸ Schenkerian analysis takes works from master composers (i.e. Handel, Bach and Beethoven) and reduces the harmonic and melodic landscape down to its fundamental structure. If the fundamental background does not result in the movement, “root-dominant-root”, then the work is considered insuperior.



Example 2.17. Schenkerian analysis of Celebration Jig.

Orchestration

The instrumentation for *Celebration Jig* is notable. The woodwind section is made up of four soprano saxophones and a bass clarinet. The trumpets are broken in two sections. Trumpets 1-3 on trumpets and 4-5 on flugelhorn. The addition of synthesiser and percussion is also unusual for a big band: this scoring is, in fact, one of the hallmarks of Brookmeyer's orchestration:

I have been using synthesisers since 1985 and find them a useful adjunct to acoustic music. It may seem to some a little strange that a nearly seventy-one year old geezer is seeking to still raise the electric bill and hurt your ears, but somebody's got to do it (Metheny, 2001, n.p.).

The trombones often work as an independent section, playing long-note-accompanying pads beneath the linear movement. Unison F-natural is held from bar 1-20 while the linear movement weaves above it.

The musical score is divided into two systems by a double bar line. The first system includes staves for 1st Soprano, 2nd Soprano, 3rd Soprano, 4th Soprano, Bass Clarinet (Baritone), 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Flugelhorn, 5th Flugelhorn, 1st Trombone, 2nd Trombone, 3rd Trombone, and 4th Trombone. The second system includes staves for 1st Sax., 2nd Sax., 3rd Sax., 4th Sax., Bcl. (Bass.), 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Flh., 5th Flh., 1st Tbn., 2nd Tbn., 3rd Tbn., and 4th Tbn. The score features various musical notations including notes, rests, and dynamic markings such as *mf* and *f*. A double bar line is placed between the two systems.

Example 2.18. F-natural trombone pedal – Bars 1-12.

In fact , the only occasion in *Celebration Jig* where a linear phrase is not doubled, appears in the bass clarinet part, in bar 133.

Brookmeyer has this explanation for the large amount of doubling in his music.

I think it is valuable to take the face off the player, so you double. With doubling or tripling you get more sonority and take the personality away, so the music happens (Appendix A).

Partyka adds his reasons for doubling instruments:

Having more ‘bodies’ playing a note or a phrase helps the intonation and sound, as well as making things more comfortable for the players. You will get more self-confident entrances and fewer people coming in too early (E.A. Partyka, personal communication, October 10, 2003).

The trumpet and saxophone sections double each other in many combinations , and Brookmeyer exploits the similar registers of the soprano sax and the trumpet to great effect. The example below shows the four soprano saxophones doubling the two flugel horns.

1st Sax.
2nd Sax.
3rd Sax.
4th Sax.
Bcl. (Bax.)
1st Tpt.
2nd Tpt.
3rd Tpt.
4th Flh.
5th Flh.
1st Tbn.
2nd Tbn.
3rd Tbn.
4th Tbn.

Example 2.19. Bars 113-118.

In bars 85-93 two flugel horns and bass clarinet are added to the trombone section while the four sopranos have a unison *solì* passage.

The musical score for Example 2.20, Bars 85-93, is a multi-staff orchestral arrangement. It includes staves for 1st Sax., 2nd Sax., 3rd Sax., 4th Sax., Bcl. (Bbx.), 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Flh., 5th Flh., 1st Tbn., 2nd Tbn., 3rd Tbn., 4th Tbn., Perc. (Tom-Toms), Synth., Piano, Bass, and Drums. The saxophones and flugel horns play a complex, melodic line with many accidentals. The brass instruments play sustained notes. The percussion includes a steady drum pattern and tom-tom hits. The piano and synth provide harmonic support with sustained chords and arpeggios.

Example 2.20. Bars 85-93.

As mentioned above, the synthesizer is an unusual colour in a big band line up. All throughout *Celebration Jig* this instrument doubles the main melodic contour. This gives the band a fuller, richer sound (depending on the synth sound) and helps intonation (E.A Partyka, personal communication, June 10, 2004).

The musical score for Example 2.21, Bars 13-18, is presented in five systems. The first system includes staves for 1st Sax., 2nd Sax., 3rd Sax., 4th Sax., and Bcl. (Bass.). The second system includes staves for 1st Tpt., 2nd Tpt., 3rd Tpt., 4th Flh., and 5th Flh. The third system includes staves for 1st Tbn., 2nd Tbn., 3rd Tbn., and 4th Tbn. The fourth system includes staves for Perc. and Synth. The fifth system includes the Synth. staff. The score shows a complex melodic line for the saxophones and flutes, which is doubled by the synthesizer. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion and synthesizer parts are also clearly defined.

Example 2.21. Bars 13-18.

Part 2

My Music

At the beginning of this year I was awarded the *2004 APRA Professional Development Award* for jazz composition. This award enabled me to travel to Vienna to study composition with Ed Partyka for two weeks. The other reason for travelling to Vienna was to meet Bob Brookmeyer himself as he has going to be there to perform with his *New Art Orchestra* around Austria and Croatia. This introduction was made possible through Partyka's introduction as he is the bass trombonist in Brookmeyer's *New Art Orchestra*.

I met Partyka in 2002 in Perth. He was here visiting relatives and came up to the *Western Australian Academy of Performing Arts* (WAAPA) to see if there were any students interested in discussing composition. He gave us a couple of hours of his time listening to scores and giving feedback. I found these workshops very inspiring and stimulating. Throughout 2003 I kept in contact with Partyka, sending him scores and recording of my own work, which he would critique. I also studied one of his scores for my second semester performance research assignment in the third year of my *Bachelor of Music* degree.

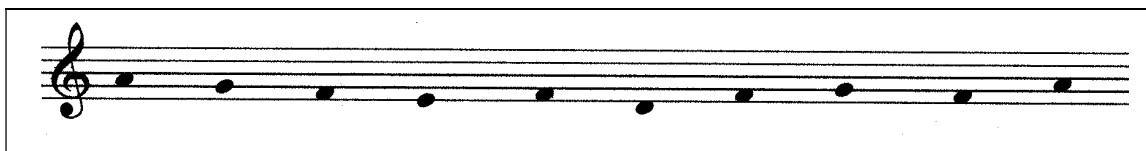
My time in Vienna was divided between spending time with Partyka, discussing compositional techniques, band direction and general music, with the remainder of my time spent with the *New Art Orchestra*. I was present at three rehearsals and on the tour bus as the band toured through Austria and Croatia. It was on the bus, travelling between Zagreb, Croatia and Graz, Austria, that Brookmeyer said he was willing to listen to my music and answer some questions.

In this chapter I will discuss the ways in which I created three compositions for my end of year recital. I will describe the various methods of compositional risk taking, melodic and rhythmic construction and thematic development I learnt from my time with Brookmeyer and how I used and adapted these. I will also discuss the areas of my music which were influenced by my findings in *Celebration Jig*.

Lido Lowdown

Appendix D - Track 2 – *Lido Lowdown*

Lido Lowdown is a composition for big band featuring a guitar soloist. The pitch material originated from a “Brookmeyer” white-note exercise. From the pages of white notes I created, I chose this ten note pitch structure and began to work on it.



Example 3.1. Segment of white-note exercise.

This series of notes makes up the first four bars of the main melody stated at section B (bar 23) performed here by the trumpets:

Four staves of music, each labeled 'Tpt' (Trumpet), showing the first four bars of the main melody. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The notes are connected by a single horizontal line, indicating a continuous pitch structure.

Example 3.2. Bars 23-26.

and again with variation at section C (bar 38)

Four staves of music, each labeled 'Tpt' (Trumpet), showing the first four bars of the main melody. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The notes are connected by a single horizontal line, indicating a continuous pitch structure.

Example 3.3. Bars 38-42.

The rest of the main melody was composed using white notes, however, they were not randomly chosen. D minor became the key centre because of the natural pull of the minor third from the F to the D and the major second from the C up to the D shown below in example 3.4.

Example 3.4. Lido Lowdown melody.

To introduce this D minor colour, I chose to introduce the pitch material in a canon. I chose a simple D minor sequence relating to the white-note pitch material:

Example 3.5. Introductory Material.

I introduced this sequence using similar canonic techniques as those found in *Celebration Jig* (Ex. 2.4.):

The musical score is for a piece titled "Lido Lowdown". It features a canonic introduction. The instrumentation includes Soprano Saxophone, Alto Saxophone, Tenor Saxophone 1, Tenor Saxophone 2, Baritone Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Synthesizer, Guitar, Piano, Bass, and Drums. The tempo is marked as J=60. The time signature is 8/4. The key signature has one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "mp" (mezzo-piano) and "mf" (mezzo-forte). The Drums part includes the instruction "Improvise lightly".

Example 3.6. Canonic introduction to Lido Lowdown.

This canonic technique is used in the second statement of the melody to lengthen the phrase. The two tenors repeat what the trumpets and soprano and alto saxophone have just stated:

Alto 1

Alto 2

Tenor 1

Tenor 2

Baritone

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Example 3.7. Bars 43-47.

This technique is also used as a backing figure behind the guitar solo.

Tpt

Tpt

Tpt

Tpt

Example 3.8. Bars 113-117.

At section D (bar 53) the melody is reworked and developed. Bars 53-64 rework the opening six notes of the white-note exercise in the saxophones. From bar 65-83 the order of notes are changed and developed in the saxophones and trumpets.

The musical score for Example 3.9, Bars 53-83, is presented in two systems. The first system, labeled 'D' in a box, contains staves for S. Sax., A. Sax., T. Sax., T. Sax., and Bar. Sax. The second system, labeled 'E' in a box, contains staves for S. Sax., A. Sax., T. Sax., T. Sax., Bar. Sax., and four Trp. staves. The music is written in 4/4 time with a key signature of one flat. The saxophone parts feature complex rhythmic patterns and melodic lines, while the trumpet parts provide harmonic support. The score is marked with double bar lines and repeat signs.

Example 3.9. Bars 53-83.

The melody is reintroduced in section W (bar 258) with dramatic melodic, rhythmic and harmonic variation. The trumpets take the altered melody in octave unison while the rest of the band colours this with notes outside the D minor tonal centre – F-sharp in the bass and A-flat in the trombones. This tension is resolved with an A-natural pedal, while the altered melody continues.

The musical score for Example 3.10, Bars 258-266, is presented in a multi-staff format. The staves are labeled as follows: S. Sax., A. Sax., T. Sax., Bar. Sax., Trp., Tbn., B. Tbn., Piano, Solo break, End Solo, Bass, and Dr. The score is written in D minor, indicated by two flats in the key signature. The tempo and meter are not explicitly stated. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte). A section labeled 'W' is marked at the beginning of the score, corresponding to bar 258. The score concludes with a 'Solo break' and 'End Solo' section, followed by a final measure marked with a 'W'.

Example 3.10. Bars 258-266.

The melody goes on to section X (bar 267) with rhythmic and harmonic variation. The sixth and seventh bar of the original theme (Ex 3.4.) is drawn out rhythmically and harmonised differently.

The musical score for Example 3.11, Bars 267-280, is presented in two systems of five staves each. The first system includes vocal parts (S. Sax, A. Sax, T. Sax, T. Sax, Bar. Sax) and woodwinds (Tpt, Tpt, Tpt, Tpt, Tbn). The second system includes woodwinds (Tbn, Tbn, Tbn, B. Tbn). The music features complex rhythmic patterns and harmonic variations across the sections.

Example 3.11. Bars 267-280.

The major second root movement, present in *Celebration Jig*, is featured in *Lido Lowdown*. Below is an example from *Celebration Jig*.

This musical score example shows bars 119-124. It features a brass section with four tubas (1st, 2nd, 3rd, 4th Tbn.), a percussion section (Perc.), a synthesizer (Synth.), a piano (Piano), and a bass line (Bass). The tubas play a sustained harmonic line with a major second root movement. The piano and synth provide a rhythmic and harmonic accompaniment.

Example 3.12. Bars 119-124.

It is first present in the opening statement of the melody from bar 23. This root movement also presents the parallel fifths, which become a feature later in the piece.

This musical score example shows bars 23-37. It features a brass section with four tubas (Tbn., Tbn., Tbn., B. Tbn.), a piano (Piano), an orchestra (Or.), a bass line (Bass), and a drum line (Dr.). The tubas play a melody with a major second root movement. The piano and orchestra provide a rhythmic and harmonic accompaniment. The drum line is marked with a 'Time' signature.

Example 3.13. Bars 23-37.

Again the major second root movement is shown here under the second statement of the melody.

Example 3.14. Bars 38-52.

At bar 54 these parallel fifths moving in major seconds become a feature in a call and response section with the reworked melody. In addition asymmetrical rhythmic structures are used to add interest (See Ex 3.9.).

When you make a rhythmic phrase, if it is symmetrical, two bars, two bars, two bars, then it starts to lose its effectiveness (Appendix A).

These asymmetrical parallel fifths are again featured in section N shown here in the trombones while the trumpets and saxophones play long-notes.

Example 3.15. Bars 193-200.

The musical score is arranged in a system of staves. The first four staves are for Saxophones: S. Sax., A. Sax., T. Sax., and Bar. Sax. The next four staves are for Trumpets: Tpt., Tpt., Tpt., and Tpt. The following staves are for Trombones: Tbn., Tbn., Tbn., and B. Tbn. The Piano part is shown in grand staff notation. The Guitar (Gtr.) part is shown in a single staff with a rhythmic pattern. The Bass (Bass) and Drums (Dr.) parts are shown in single staves. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The first four staves (S. Sax., A. Sax., T. Sax., Bar. Sax.) and the next four staves (Tpt., Tpt., Tpt., Tpt.) are marked 'Tacet 1st Time' and 'mf'. The Piano part shows a steady accompaniment. The Guitar part has a rhythmic pattern. The Bass and Drums parts provide a solid foundation.

Example 3.15. Bars 193-200.

The parallel fifths are used as powerful statements at the ends of phrases. Present in bars 79, 84, 183, 280, 309. Below is the first example present at bar 79.

The image displays a musical score for bar 79, featuring a saxophone section with five staves and a brass section with seven staves. The saxophone section includes S. Sax., A. Sax., T. Sax., T. Sax., and Bar. Sax. The brass section includes Tpt., Tpt., Tpt., Tpt., Tbn., Tbn., and B. Tbn. The notation shows parallel fifths in the saxophone section, which are used as powerful statements at the ends of phrases.

Example 3.16. Bar 79.

The melodic line at Section E (bars 67 – 83) is coloured by a major second movement back and forth between C and D. This is similar to the movement between the root notes G and A in *Celebration Jig* (See Ex 3.12.).

Example 3.17. Bars 67- 83.

I wanted to experiment with motoric drive and try to give *Lido Lowdown* some exciting forward motion. To do this I employed Brookmeyer's use of the dotted crotched rhythm as a tool to propel melodies forward. Below are three examples:

Example 3.18. Trumpet section – Bars 70-79.

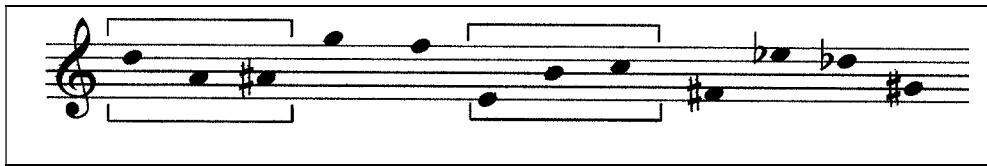
Example 3.19. Trumpet and Saxophone sections – Bars 168-181.

Example 3.20. Trombone section – Bars 185-192

Lemon Water

Appendix D - Track 3 – *Lemon Water*

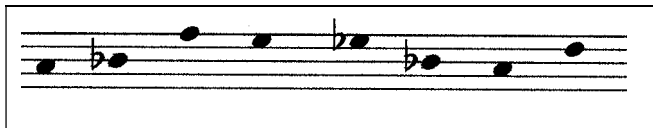
Lemon Water began from a page of twelve-tone rows written-out as an exercise set by Partyka. Partyka's guidance started me thinking about using twelve-tone rows when composing. From one of these rows I chose two three-note pitch modules as they both contained the same intervallic relationships:



Example 4.1. Twelve-tone row chosen with highlighted modules.

The next step was to extract the intervallic permutation of the module. This gave me a perfect fourth; a perfect fifth; a minor second; a major seventh; a major third and a minor sixth.

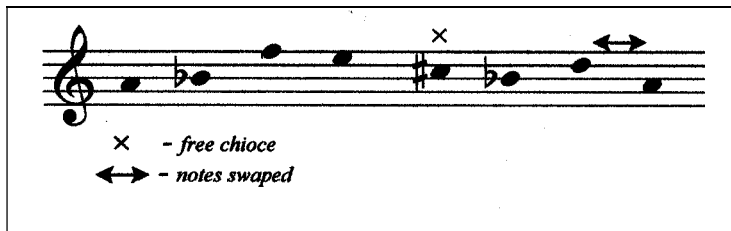
From these numbers I went on to gather pitch information by creating pages of melodies using the interval relationships. From these pages I chose the following eight-note pitch sequence.



Example 4.2. Eight note pitch sequence.

I think if you start thinking about doing pre-compositional work, like getting first of all your pitch material, all the permutations and get a few sheets of pitch material that you think might work (Appendix A).

This was then manipulated a little to become the main theme. The fifth note was changed from an Eb to a free choice C#. A free choice is always allowed and has nothing to do with the intervallic sequence. The last two notes were reversed, as I wanted the theme to resolve on its self.



Example 4.3. Main theme material.

This theme is first stated at section D (bar 57 – transposed down a major third from the original pitch material). The theme is developed and reworked until bar 161.

There was a deliberate lengthening of this section to experiment with developing ideas for a longer period of time. In the conversation with Brookmeyer, he felt as if I could develop my material more.

You can begin to decide what kind of risks you want to take. Risks in duration. To me that's not a bad risk, that means you have to keep talking, and from the two pieces I've seen you can keep talking more (Appendix A).

Interest was created with the varying rhythmic development, dynamics and asymmetrical phrases.

When you make a rhythmic phrase, if it is symmetrical, two bars, two bars, two bars, then it starts to lose its effectiveness (Appendix A).

The musical score for Example 4.4, 'Main theme developed – Bars 57-100', is written for a single melodic line in 4/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into 11 staves, each containing 10 measures, for a total of 110 measures. The dynamics are marked as follows: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks. The first staff begins with a *p* dynamic, followed by a crescendo to *mf* and then a decrescendo back to *p*. The second staff continues this pattern. The third staff introduces a *f* dynamic at the end. The fourth staff returns to *p* and *mf*. The fifth staff has *mf* dynamics. The sixth staff has *mf* dynamics. The seventh staff has *mf* and *p* dynamics. The eighth staff has *p* and *mf* dynamics. The ninth staff has *f* dynamics. The tenth staff has *p* and *mf* dynamics. The eleventh staff has *mf*, *p*, and *f* dynamics.

Example 4.4. Main theme developed – Bars 57-100.

I decided to use the minor second, from the original module, to colour the line. As the theme resolved on its self, I also wanted the colour to resolve each time a phrase was stated making each statement a separate entity.

The musical score for Example 4.5, Bars 57-66, is a complex orchestral arrangement. It features a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The woodwinds (A. Sax., T. Sax., Bar. Sax., Tpt., Tbn., B. Tbn.) and brass (Tpt., Tbn., B. Tbn.) parts are highly active, with many notes and rests. The strings (Pno., Bass, Dr.) provide a rhythmic foundation. The percussion (Dr.) is also active, with many notes and rests. The score is divided into measures, with bar lines indicating the end of each measure. A key signature change to D major is indicated at the beginning of the score.

Example 4.5. Bars 57-66.

The tension and release created by the minor second in section D became another theme in *Lemon Water*. Here at section G;

Example 4.6. Bars 102 – 116.

And here leading to the final gesture

Example 4.7. Lead up to the final gesture – Bars 255-270.

To break up the trombone solo, the original three-note module is sequenced rising up in minor seconds.

This musical score illustrates a theme sequence across eight staves. The top four staves are for Trumpets (Tpt) and the bottom four are for Trombones (Tbn) and Baritone Trombone (B. Tbn). The music is marked with 'mp' (mezzo-piano) and 'grad cresc.' (gradually crescendo). A 'Bb solo' is indicated for the Baritone Trombone in the later bars.

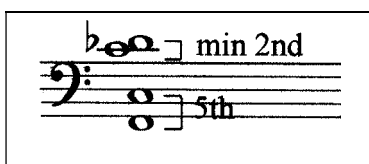
Example 4.8. Theme sequence up in semi-tones – Bars 174-182.

Out of the solo the theme is developed rhythmically accompanied by quartal voicings side stepping in minor seconds.

This musical score illustrates quartal voicings across eight staves. The top four staves are for Trumpets (Tpt) and the bottom four are for Trombones (Tbn) and Baritone Trombone (B. Tbn). The music is marked with 'grad cresc.' (gradually crescendo). A 'Bb solo' is indicated for the Baritone Trombone in the later bars.

Example 4.9. Quartal voicings – Bars 232-244.

The thematic and harmonic material from section A (bar 9) to section D (bar 57) relate directly to the module taken from the twelve-tone row. The harmony is made up from the perfect fifth and minor second intervals in the original modules (Ex. 4.1.).



Example 4.10. Introductory Harmony.

What's Left?

Appendix D - Track 4 – *What's Left?*

What's Left? grew from the same page of twelve-tone exercise as Lemon Water. From the page of twelve-tone rows the example below shows the one chosen with a ten-note pitch sequence bracketed below.



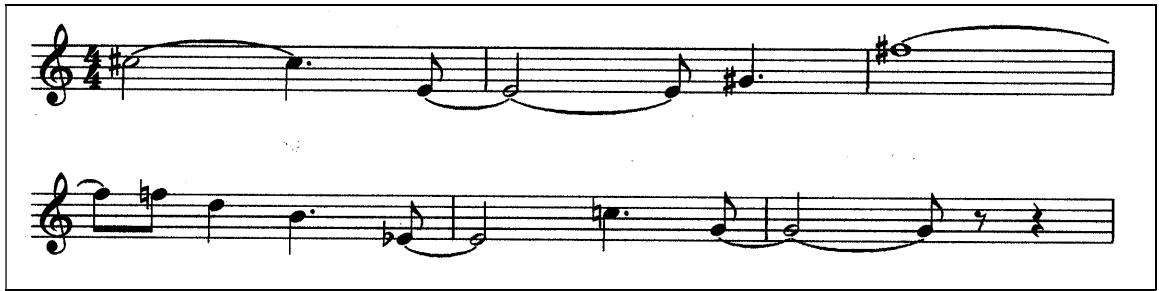
Example 5.1. Ten-note pitch sequence.

In a separate exercise I also wrote out pages of rhythmic structures by randomly choosing numbers and assigning a note value for every number. For this exercise one equaled a quaver. The numbers chosen were 7, 6, 3, 9, 1, 2, 3, 5, 3, 6. In 4/4 this gave the following rhythmic structure.



Example 5.2. Rhythmic Structure.

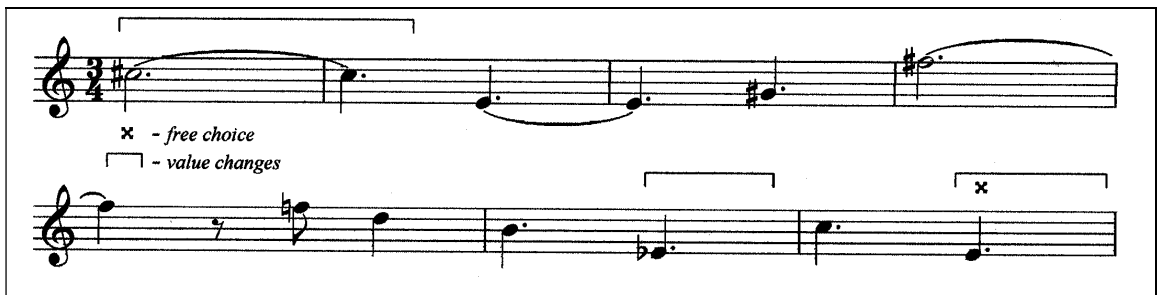
Together with the pitch material it looked like this.



Example 5.3. Rhythmic and pitch material combined.

When both the rhythmic and pitch material came together it needed some free choice changes for it to be suitable. The final note (G) in the sequence was changed to an E natural allowing it to sequence back into itself.

I experimented with the sequence in $\frac{3}{4}$ and found this time signature to be more suitable. A few of the original rhythmic values were changed to enable ease of reading and allow the sequence to loop easily back into itself. The example below display those changes.

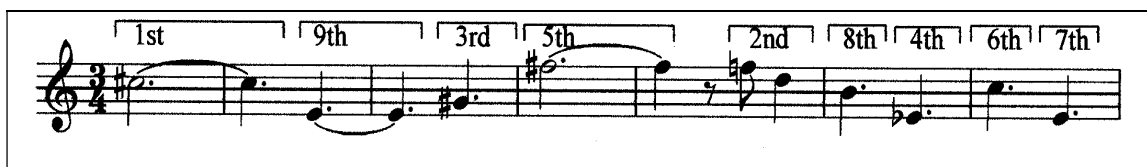


Example 5.4. Rhythmic and pitch material combined in 3/4.

This melody was introduced note by note over a period of time, which builds to the whole melody being stated at bar 95. This idea was driven by a statement made by Brookmeyer:

One of the things that I preach but don't often practice - You have pitch material organised in a theme but you don't have to say it right away so you might start like this (*Looks at me through his fingers*). Just a little snippet and gradually build over a period of four to five to six minute, then the whole theme gets said. You would have little, you know, peaks at it (Appendix A)

Example 5.5. shows the order in which these notes are introduced.



Example 5.5. Order of notes introduced.

To add variation the melodic sequence was used in retrograde (with variation) and another rhythmic sequence was chosen. The result being;



Example 5.6. Retrograde melody.

This retrograde melody is introduced at section L (bar 146) by the trumpets.

Example 5.7. Bars 146-161.

[illegible]

It is first introduced at section J (bar 116)

7

A. Sop.
J
Adagio

A. Sop.
Adagio

T. Sop.
Adagio

T. Sop.
Adagio

Bas. Sop.
Adagio

8

L

A. Sop.
mf

A. Alt.
mf

T. Ten.
mf

T. Sop.
mf

Bar. Sop.
mf

Tp.
f legato

Tp.
f legato

Tp.
f legato

Tp.
f legato

71

Research Outcomes

In completing this dissertation I have realised that which I set out to accomplish. I have synthesized all the current literature on Brookmeyer and compiled these into a complete bibliography. With this, I have also gathered an up to date discography detailing Brookmeyer's recordings as a leader and as a sideman. This discography is still a work in progress, as much of Brookmeyer's studio work in the late 1960's, early 1970's has been poorly documented. I aim to finish this task in the near future and find a publisher.

Celebration Jig underwent a detailed analysis using a synthesis methodology from two important jazz compositional texts: *Inside The Score* (1982) and *Changes Over Time: The Evolution of Jazz Arranging* (1995). In addition to this synthesis I have added and advanced two new analytical methodologies to jazz analysis. The 20th Century Western Classical methodologies of Nattiez and Schenker are used to observe structural elements which are not obvious as a surface element.

In June I met Brookmeyer and was able to record a conversation. Through my research I have observed that there is very little published material on Brookmeyer's compositional methods or ideas so this record could be considered a rare and important document presenting an insight into his working mind. From this conversation I used elements and concepts to produce a body of musical work to present for my recital.

The first difficulty was to take myself out of my comfort zone and start experimenting with new sounds and colours. It was also difficult to use Brookmeyer's techniques and not sound like him, as they lend themselves to what his music sounds like.

The next difficulty was finding enough time to do the pre-compositional work I would have liked to do. It took some time understanding his concepts and how to apply them. It would have been nice to have had more time for the pre-compositional work but I realise that one does not always even get the amount of time I had to compose substantial work, but for the purpose of study more time would have been preferable. This is why I am looking forward to composing more music after this degree. The time with Brookmeyer inspired me to continue writing and to continue experimenting. This year of study has not been the end of a degree but the beginning of a musical future.

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Appendix A

Conversation with Bob Brookmeyer

June 13th 2004

On route from Zagreb to Graz

Bob Brookmeyer – BB

Mace Francis – MF

(While listening to Duhkha)

BB Yeah, you loose the effect there when you go into the improv, just for me, you really had it under control really beautifully.

MF Oh Right

BB You know, you were doing your part.

(Continues listening)

BB The problem with group improvisation, and I've done it a lot, is that you loose control of the piece. You have control of everything that's moving, then you give it to other people - you know. It's hard to get it back. You take your hands off the piece, but a very nice beginning.

(Continues listening)

 You want more here. You get to this place, be patient, keep it going and keep it going.

(Continues listening)

 An Australian band?

MF Yeah

(Continues listening)

BB The backgrounds?

(Sings along)

(Continues listening)

BB You could maybe start having a band fill in there now and then, too, with still the drums, but the band play something else.

MF Yeah right

(Continues listening)

BB Almost Scandinavian sounding. Yeah, you had me involved.

(Sings along while listening)

 Yeah, Yeah. I think a situation like this, you usually have a run up or some kind of, ah, approach up to the note. There is a hole here - nothing happens.

MF Oh Ok

BB A hole right here and then the final gesture. (*Sings final gesture*) I would have this (*Sings ending differently*) and when you are playing these short notes, that's a life long battle, with big bands, that go DUT (*Sings short note*), go BAH (*Sings fat note*).

MF Yeah

BB BAH, that really fat sound when you have Thorsten [Benkenstein] blowing the shit out of it. We used to have on the first rehearsals DUT DUT DUT – BAH BAH. He tried it and it felt good so. But that's giving the full value of the note, because when you clip notes off like that you don't get the full measure (*Sings Beethoven's 5th*) same thing the full measure.

(*Looks back over the score*)

It has character.

I was talking with Bill Dobbin's one time, Bill has a lot more experience teaching than me, twenty years more than me, and I said to him I've got a lot of, my students want to write free improv sections, like I used to do a lot, and when I started studying with Earle Brown, the composer, Earle was, of course, Earle, early on was a master at giving people just enough material to work with, sometimes nothing but graphs. He was king of the graph. He said you've been an improviser all your life, so through-compose. Those were very, very important words, so when you give your music to someone in the band you lose that feeling of working with the piece. If you have something that is really working well, you want to keep your hands on the piece. And when you get to hear it the piece will feel better. You really had me, I was in the piece. What are these people doing in the piece?

MF Right

BB Yeah.

(*Looks back over score*)

Now from here to here could be a little more important part of the piece. How do you get from where you are at to where you are going?

MF Yeah the transitions

BB Kenny Werner said, who's a long time friend of mine said, what is A and what is B doesn't matter so much as how you get to the A and B which really mattered. You kind of leave the idea there. If there is going to be a drone in the middle then make the drone important, more of this, make that something. At the moment it is more of a filler. Make something important happen here. Really use this as the transition. And this should really go (*Sings phrase*) It started with rock 'n' roll and Tower of Power.

(*Looks over score*)

Now, for me, the only rule, when I first started teaching composition, seriously, in '85 at the Manhattan School in New York, was that the first solo only happens when absolutely nothing else can occur because so often there will be the intro, then the tune and then straight in to the solo. I was writing for, I was the musical director for Mel Lewis' band and we would take "Cherry Juice" by Thad [Jones] and on the record Thad's solo is 32 bars. Intro – nice - and then John Marshal will take 5 chorus's. Help. It's too soon; the composer's not finished yet. I never have anyone who writes too long, they always write too short because they are worried about being bored.

MF Yeah

BB Two things about that. So you will be writing along and you see a caution light, you see a sign to do something else, keep going. You see a red light, keep going, go right through it. Keep writing; keep talking about what you're talking about. See another red light, keep going. You hear a siren on the back keep going, keep going. Next red light the siren's louder, ok, hang a right because the listener has the same kind of thing. I'm listening. I get what he's talking about. I wonder when he is going to do something else. I would really be happy if he did something else. And then whoosh, so what ever you do they go ahh thank you. So don't forget, the audience, the listener has the same set of red and orange lights that you have. You don't have to take care of them by changing the subject with something new all the time. You do good because you stick to the subject but when the improvisation comes in it takes away from the integrity of what you are doing, because the music is very strong, I think, its good music. So, even still, you wrote some good music and when you go away from it and give it to someone else, then - you know.

MF Right

BB A very nice canonic figure.

Don't forget, that what ever you do, can be, however it was derived, figured out or comes to you, put it aside also on another sheet of paper because this could be another thing to use later on. You might decide that this will be the final gesture or it might be a good transition. So as you are going along, however you do it, if you plan ahead or if it just comes to you, and it comes to you, ah, isolate those events and put them on separate pieces of paper because it becomes that little bit and then as you are writing a piece, don't forget to live off your land, you know, live off the land that you are working on instead of going to the store and buying some shit. Live off your own thing.

(Looks over score)

When you have an ostinato like that you can make it a little more interesting with the bass. *(Sings bass line)* Hemiola's are great for that. They are definite but they keep

things out of balance. (*Sings symmetrical bass line*) As a tool they work great because they keep the pulse.

(*Looks over score*)

The thing about having one person play your piece or having 4 individuals play your music there are 2 hazards. One is your trombone player hasn't had anything to play while he is sitting there for 2 hours and he gets arh, and then you get personality. I think it is valuable to take the face off the player, so you double. With doubling or tripling you get more sonority and take the personality away, so the music happens.

MF Oh ok.

BB Because you don't want the personality through.

MF Yeah. I've been looking at your *Celebration* and I have noticed that everything is doubled.

BB What register your in, dictates what you can or can't do and then how many bodies on a note.

MF Do you, with the doubling, make sure they are even numbers or is it more, which instruments.

BB If I can. Many years ago, if you have enough for two on every part and maybe have an extra, put the extra on top on the first part. One more, but everything else two, two, two. Sometimes it depends on the line and the register it can be big sounding. Sometimes the lower registers, the trombone, the baritone, there's enough speaking, you don't really need the doubling, but the middle register. Manny Albom said most doubling happens the E below middle C to the B above middle C, which brings you to almost two octaves. That's where most of the doubling happens. That's what will give you, that's why I look at this and see soprano alone and the trumpets alone and say yeah, that will work, it's a small group so it will work.

I would consider, if I was being picky, ah, (*Sings phrase*) You normalise the figure, so (*Sings how he would do it*) something like that.

MF Oh ok

BB So you make it a whole four bar phrase. Once you go (*Sings original phrase again*) It's almost a structural cadence.

MF Right

BB Structural cadences and rhythmic cadences we don't pay much attention to. Here we have One, Two, Da, Da. That's already a cadence - Three, Four. Music is motion. Everything that we do to impede or to slow the motion is not good. We may want to really do something at point X but it's going to hurt the motion so we have to say, no we can't do it.

MF Ok

BB One of the most successful pieces I have ever written, it was written for orchestra and string quartet. I have never sketched so much in my life and I had to throw about half of the sketches out. It really hurt. I tried to put a couple in but it didn't work. I really like that; I'll stick it in - Nah.

When you get to a place like this you can start taking, develop. (*Sings*) Eventually you can make some nice canonic stuff. Once again it will give you a lot of motion. Did you want just the thirds there?

MF Yeah

BB The F and the D then the E and the D. Oh whole-tones. Normally it is a thought to bring them in on the and of four, because it bring in more motion. The more things you happen on one the more it tends to start to quantify. The tyranny of the baroque, so we have the 4 and 8 bar phrases (*Sings phrases*) so we if can get away from that and sometimes concentrate try to stretch the phrases out. I have seen so many people cut out a good phrase because it was time. The eight bars were out, because we work by the clock. Just let the music go along.

It's concert right?

MF No it's transposed.

BB Transposed.

That will still be a concert Bb, is that what you want there?

MF Sorry?

BB A half tone away from the bari [baritone saxophone], the trombone.

MF That is trombone.

BB Yeah.

MF Oh ok

BB Concert Bb - A natural.

MF Yep.

BB And again.

It's ok, but the problem would be this coming down, up here.

MF Oh ok

BB It's a nice minor 9th, but I was wondering if one of these two consonances coming to a place that is a little more rough. D, G, Ab and G.

(*Talks to himself*)

Take a phrase that has a minor 2nd in the middle and bring the top down and the bottom up which will make a whole-tone.

MF Oh ok.

BB Whole-tones are very good in transition.

MF What, the whole chord, when you say whole-tone?

- BB The whole-tone scale. Whole-tone chords are excellent for interlude passages because you are moving along. Whole-tones are great for motion because they don't have any resting-place; they're in motion themselves.
- MF Oh right.
- BB They are both static, technically speaking, but they are not static because you can play whole-tone scales. When Berg was, before Schoenberg, Berg was trying to get chromaticism organised and he used two whole-tone scales.
- MF Right.
- BB Yeah. I've had a pianist, she's been with me this last year, we had her improvise with 12-tone rows for awhile to get them out of their patterns and also 2 whole-tone scales. So she took off, she had two weeks and she came back kickin' ass.
- MF Oh right.
- BB [Joe] Lovano got into 2 whole-tone scales.
One of these you could consider taking it out so it would get away from the repetition (*Sings*) It keeps it a little out of balance. When you make a rhythmic phrase, if it is symmetrical, two bars, two bars, two bars, then it starts to lose its effectiveness. So you want to make it, if possible make the two bars, two bars, and then the third time make it the two bars, something asymmetrical.
- MF Oh ok
- BB Like a drummer would. Hit off-beats play and rhythmically, so it is good if you do the same thing. Don't forget about what I told you about the phrasing DUT, DUT - that discussion. A student, turned out to be a wild man, from Montreal sent me an audition tape - short notes. A very good school in Montreal, but short notes. DUT, DUT, DUT, DUT, DUT. Jesus Christ. He turned them into a wild band, great composer, a New Yorker. He was with me for about 3 years in New England. I said, god, I heard that tape and felt like driving to Montreal from my house, it takes 3 hours, and walk into the school and say no, wait a minute. It's so ingrained. I was at Texas University, you know, for about 4 days, a few years ago and they played something I wrote for Thad's band called "Samba Con Getchu" (*Sings how it should be, then with short notes*) and I just had a class with them and I am sitting out in the audience and the old guy is there directing the band and I said god damn it! So it is really in peoples blood. I don't know where it came from. It wasn't like that when I grew up and then all of a sudden by the 50's it started. Even I could go back, when they and sent me the Thad Jones, Mel Lewis box I said I need to go back and rehearse the band. There were things we did then that could be better.
- MF How would you notate or articulate that?
- BB (*Sings phrase*) A hat or an accent. It's more you telling them. It's like how to write drum parts. I make friends with the drummer. With Mel, well, with Mel I didn't

give him anything. We are still finding out how, talk to the drummer, talk to John [Hollenbeck], him being a composer, about how to write good drum parts, when they have such good ears and you don't need a whole lot. I'll tell you an interesting thing, over here actually, Sigi Feigl, when he had Big Band Graz, asked me to come over and talk to the rhythm section. It was a composition contest, which he sponsored, Marko [Lackner] won. It was a couple of years ago. When they started playing the new pieces and I told the drummer, don't look at the parts and he said how do you know what to play. Turn them over, you concentrate on swinging because I have seen so many drummers glued to the paper. Ninety to ninety-five percent of the energy comes from the drummer and what we need from the drummer is the pulse and the swing. That makes everything else possible. If the drummer is glued to the paper then there is nobody steering the ship. It's no going to work. So make sure the drummer is not so glued to the paper.

At this point, a little filler, a figure of some kind maybe. When you have a drum solo like that, you are leaving it up to the drummer to get ready for this. So you got to figure out a way, first of all you have to hear what the drummer is going to play. When somebody says there will be a piano solo here. What's he going to play? What do you mean what's he going to play? It's your piece, you just told the piano player to take a solo. It's your piece, what's he going to play? Rock 'n' Roll, ragtime, what? You are perfectly entitled to give the improviser guidelines, instructions, words, pitches, phrases, it is even legal to write out a solo. It's not done but it's not a bad idea sometimes. So the transition in to this could be interesting. Because everything does change here, tempo changes.

It is a very attractive piece.

There are some real attractive parts. That's nice, that's nice. You have some strong material here.

Is this slower then?

MF Yeah

BB Just as a thought, I don't know if it is a good idea or a bad idea, but maybe to keep some of the (*Sings main theme of Duhkha*) It is a very simple thing but very effective because it stuck. So maybe here because it's a closing gesture and to complete the thought maybe by having a little more of what you had before. I don't know about the ending, it's a big ending.

MF I get lost at the end. I never know how to end things.

BB You have the ending (*Sings an ending using main theme*) It's just an idea, another sixteen bars just those two things. Once again not symmetrical, but out of balance.

MF Right.

BB Yeah. Can I get a slug of water.

MF Of course.

BB What do you think about it?

MF There are some bits in it that I like but the hardest thing I find is the transitions from different sections. I am wanting to, because I have to do a recital at the end of the year, like an hour long concert, so I am wanting to make this into a larger work, like a suite and that is what I wanted to ask you, how do you approach larger forms like *Celebration*? How did you go about approaching the form of larger works like that?

BB Well it's a 4-movement suite so I thought what do I start with, so I actually copied a George Russell tune *All about Rosie*. I always liked that. (*Sings the tune*). I used to play that with [Gerry] Mulligan's band. For Mulligan I thought I would write a jig, just to tease him a little bit. So that whole piece had to be easy for him to play. He had to be able to come in and not worry about hard chords and not do anything to fuck him up. He was very nice he gave us a good price for the concert and he was going to fill two concert halls for us. So the first gesture, the minor third comes in again with the synthesiser and with the saxophones. The third section was a white note exercise. I have a thing that everybody goes through, they write one or two pages four, five, six, seven, ten times, what ever. You can only use one octave from middle C to the C above of only eighth notes.

MF Oh yeah, Ed told me about that.

BB Yeah, it's really valuable. So that was a white note exercise. (*Sings*) That's where the backgrounds came from (*Sings*) they were a little more unusual but it worked. They didn't want, give Gerry a chance to play without anything disturbing. Looking back, and I didn't feel it at the time, but if I were giving myself credit I'd say I didn't want to get in his way, be too flashy or too, you know, obtrusive. Actually I took the easy solution and it worked because I was late as usual and the last section was built on the Charleston dance rhythm.

MF Yeah that's amazing with just the one rhythmic phrase.

BB For me it was like moving back thirty or forty years in my style so I'd make him feel comfortable. That's the real me but I have to go back and do things for him. But it's a nice piece, people like it.

MF And Scott Robinson.

BB Yeah if Mulligan was born thirty years later he would sound like Scott Robinson. You should hear him play alto.

MF I've never heard him on alto.

BB I first met him when we did the recording. He told me, you know, I'm not really a baritone player. I said what are you and he said yeah I'm more of a tenor player, do you need a tenor player? At the Vanguard when we did the battle of the bands in January, he was playing second alto. Wow. I love [Dick] Oatts, and Oatts is a killer,

but when he played after Oatts. Very impressive and you should here him play tenor.

MF He plays everything doesn't he?

BB He's just good.

(Both laugh)

MF Another thing in *Celebration* is the root movement. In the first section it is all tones and in the second movements it is in semi-tones. Could you tell me about that?

BB It was an organic thing, the Jig came first and the minor third seemed natural to use in the second. It started off as a bluesy thing and the minor third worked. I don't really have usually complex reasons for making decisions. I would like to say that I am very regular and all, but I am usually late and working against the clock. That's when I work best. So that was the thing to do. A lot of stuff, a lot of composition and a lot of improvisation, is filler. We are passing time until we discover or we plan or we can construct something that is really good to go to. So we're not filling, we are passing time. If everything, every chord was vital and fantastic. I had a student at New England and every chord had to be the end of the world. God damn it! The band would play two or three chords and it's time for the end of the concert. We have a line to take care of. There is a series of pitches strung together with a rhythmic structure to hold them and to let them move, it's a line, you know, you can't treat everyone of those with an end of the world chord. So usually the solution for me is linear.

MF How do you approach the harmony of the line? This is what I am having trouble with. There is the linear movement but what happens underneath. I notice you voice a lot of things with fourths and fifths and chords without thirds. Is that because it gives the line more freedom?

BB Chords in fourth are very non-demanding like whole-tones, but even more so because when you have chords, like [Paul] Hindemith, in fourths because any kind of line over that works. You can play in any key you want and it sounds fine. So fourth harmony or harmony in fourths is a very liberating thing for the line so the line sounds great but the harmony sounds very bored. For me, one of the things I start off with is the hierarchy of jazz, what are the changes. Why do we verticalise everything? When you call something a chord that is a vertical word. Harmony has become a vertical word so I use colour. For classical composers and musicians the hierarchy is pitch - number one. Pitch and pitch relationships make the sense of the line. These are the words we use to describe what we are going to say and number two is rhythmic structure. Equally important because the composition would sound like a computer talking. The rhythmic structure carries the line along. So with those two things we have the line going on and that was fine in the church music that's why ninth, tenth and eleventh centuries were so great with pure modes. Then somebody got smart and added a fourth or a fifth at the end and somebody said why don't we have chords. I

think colour is a better word. So if you have a line that is working well. Some lines, you have to pick the right lines, they will suggest, often suggest orchestration, they will also suggest colour. So if you have a line, how do you want to colour the line? Sometimes for instance - how little do you need to colour the line? If you have a whole lot of colour the line will have to fight through the colour. So you don't need a whole lot to just give the line, if you have a melody of C, middle C. If you have a Db below that, that makes a major seven. That's all you need. You don't need a whole big major seventh and the left hand to colour the C. You just need that one note to make it apparent that it's a major seventh. If you use colour sparingly and the - There is a book called "The Shaping Forces in Music" by Ernst Toch. Do you have that?

MF No, but Ed (Partyka) showed me.

BB You have to buy it. It really is good. He talks a lot about everything. The sort of words about a chord or a harmony that are part of a harmonic progression – A chord. A chord is part of a harmonic progression. Something goes to something, which goes to something. It takes a lot of freight off what's the next chord. I have seen and I have sweated over what would be a really good chord here. Not to be cavalier but it doesn't have to matter that much. It does matter that the colour helps the line speak. Then there are pieces that are more rhythmic, pieces that are more colour and pieces that are more linear and all these this can change during a piece. So there are no hard or fast rules but really to work with the line first and the rhythmic structure and have the colour field spread out. That's a very nice word, it's from Earle Brown. I have a colour field that helps the line speak and it needn't be any more complex than needed. Sometimes if it gets too colourful, in a negative sense, it takes away from the motion. Because if you start adding a lot of voices, you start adding a lot of vertical weight and there is not a lot of vertical weight in a line moving forward. That is one of the attractive things about it.

MF Ed told me about the pitch module way of composing. Could you tell me a bit about that?

BB Yeah, you have any music paper? I can demonstrate it.

MF Yeah, in my bag.

(Pause while I get paper)

BB Now we start with three. Played together it's an attractive romantic formation but we don't look at that as anything except numbers. We have a minor second, a tritone up and a fifth, yeah.

MF Oh yes

BB Ok, now the first thing we can do with those as with everything. One of the things if we didn't learn in Bach style or we didn't learn in Palestrina counterpoint we learnt in twelve-tone music to invert and all the things you can do, retrograde, retrograde

inversion, so to fuck with the music in other words. So this is a major seventh, tritone stays the same and perfect fifth uses a perfect fourth. So now we have five numbers where before we had just this nice sounding - you know. Ok. Once we have that then my view was, I think, when, after at the workshop started this was developed for a student who came to me from Berklee [School of Music] and I was just started teaching at Manhattan and he had no history, and usually everybody has some history. You can pick some of there own songs and take it apart. I was still trying to get them to understand the importance of intervals and intervalic structures. I have an exercise I do on piano to show the importance of intervals. So since we had nothing, we had to start somewhere. So he was a really smart guy, Richard Smith. He is our computer guy, but he was very bright and he helped me along with it and the two of us worked it out. We found that the two pitches weren't enough to start the construct and four pitches were already starting to get into a song.

MF Right

BB Not good. So my thinking was that if we are going to move into the future we can't hear it. We can't sit and hear, we hear our own past or somebody else's past. If we are going to move into a future area we have to do a lot of things that go against the grain of a jazz musician.

MF Oh right.

BB We have to construct music, sometimes mathematically.

MF Oh ok, to get new information?

BB Yeah, yeah. To build something new that we haven't seen yet and then as we build it, and then we look at it, and we listen to it. We don't hear it we listen to it. A whole other hearing and listening, two different things. So then we gotta hope that completely different aspect of composition. So then we just start with the minor second and then a tritone might be nice there, and then put and Ab there, a fifth, then this, and this. What is this? So as far as I know that's never been written. I don't know about the repeated B. Oh there are too many B's. Good lord. I haven't written anything since last June in the winter.

Ok, so to solve this we have a free choice. This is, this is not anything in the cell it's actually dogmatic. Now that wouldn't work either. We'll do this. This is a free choice.

(Mumbles to self while writing)

Yeah ok that's a little more reasonable one. Now if that works at all, if there is anything there, it doesn't have to be a killer, it has to be workable. Do you know anything about twelve-tone music? Partitioning and all that stuff and rotation?

MF And what?

BB And rotation, partitioning all that serial music.

MF A little, but not a lot.

BB If you could learn some because, ah, for instance, we could rotate this. We could start here and go through.

MF Oh ok.

BB Yeah. (*Sings what he has written*) So these five notes give us five different shapes by starting on a different note.

MF Yep

BB So we can do the same thing here or we can partition, we can say maybe we like this, this middle part here, these three notes, we might like the last, the last four of ah, oddly enough like these, yeah, yeah we have some symmetry. (*Laughs*) Didn't even know it. So, then, ah, you can screw around with this and it generates material that is now symptomatic as a generative source. So then the pitches you choose will give you, ah, what Beethoven called "motivic development". You have to have a motive to develop.

MF Yep.

BB So how do we make a motive? Well obviously you know a lots been said, so we have to work out a way to construct something that is not freighted with a lot of history and is not common and not heard all the time, and this [pitch module concept] is interesting because when I do a presentation in class I rarely get the same thing twice. So if I don't keep getting the same thing all the time, I figure there must be something to it. It's not the end of the world, but I have not yet found anybody, teaching and other ways to make or construct pitch material.

MF Right

BB And that's why Schoenberg was so valuable. He said it gives him surprises, that's why he liked the twelve-tone row so much. It took him four or five years to get it together but (*cough*) we get surprises this way, which is good, and that kicks our arses into a different place. So this is basically that. Now you can also use numbers. Half step can equal one so this could equal five or six. This could equal a four or three or one. What you can do even with a series of numbers. Give me four numbers.

MF Ah, three

BB Three

MF Seven

BB Seven

MF Four

BB Four

MF Two

BB Two, ok, two from four is two. Two plus four is six. Two and six is eight, ah, eight and two, ten. Eight from ten is two, four, seven, eleven, ah, two and two is four and

four and two is six. Ok now ah. In Boliez's music a one would be a sixteenth but we'll make one equal an eighth note. So now we have, do it in 4/4.

(Mumbles to self while writing)

Ok now what we've done is make a rhythm structure that here didn't exist.

MF Right

BB That's why numbers are very important. I was studying with a friend of mine, studying conducting and also composition, Joel Thome, and writing a piece and recorded called Red Balloon, and I was trying to make some sense with numbers and form. I was raised with song form like everybody else so I was talking with Joel and I said what do you think about this number thing and he said give me a number. I said five, he wrote down five. Give me another number, three, he put down three. Give me another number, I said eight. Are you trying to tell me that a number is an artistic choice? He said yeah. You know, when you are writing down numbers you are making an artistic decision. So with these numbers we have

(Sings rhythm while tapping beat)

We had one there *(Sings again)* Had one there. So it's a start. It puts us once again *(sings show tune and laughs)* It takes us away from the normal and sometimes these things ah, have very interesting parts. Occasionally there will be just a little bit that is interesting. Be patient with it. If you look at the whole thing it looks, man, not interesting, and parts down right stupid, but once in awhile. When I was living in Brooklyn, I was doing a lot of work, I had one afternoon a series of pitches and a rhythmic structure that worked beautifully. I had a whole page two times. One of those magical days that all the numbers worked. Never before or since.

(Both laugh)

But that's the basis of it, and you can get the same sort of results from twelve tone rows, if you are flexible, and they are. One of the first things that, ah, Webern Berg began to do with the twelve tone rows was to alter it, and the people who came after, ah, how can we, you know, fiddle with this and make it even more flexible.

MF Yeah

BB So that is sort of what this module thing is.

MF Right

BB It means basically you have a series of five numbers to come back to and all sorts of free choices, what ever you want. But it's a guide. If I gave you an improvisational exercise and you use major seconds a lot, can't use anything but major seconds, there's going to be once in a while another tone, if you were to have a reason for improvising. So for, ah, write a tune that has a lot of minor thirds in it, so already I'm putting some constrictions on what you can and can't do. As Stravinsky said, composition is more subtraction than addition. So if you take away. If you can't do these things, but you

can do these things. If you have, ah, one of the problems I've had teaching, is that the kids, they get to, ah, everything, there are no boundary, they could write a piece for four years for eighty-six thousand cello's. To get them to calm down and realise that there are boundaries and there need to be boundaries, other wise they get no chance of shape. They may have some good points, but I don't know what they are because, ah. If you don't frame your canvas somehow. To write a piece, to me one of the first things is duration.

MF Right

BB How long do I have to say what I want to say? And then duration, then forces. Who's going to play it? How many bodies and what do they play? Then I get into pitch, rhythm and colour. And from those people will say 'but what about emotion and phycology?' And I say, well it comes from this. I have had very poor luck with students and myself even, with writing songs for an emotional purpose. When my wife was back in New York to be with me, we were going to Germany, her first trip abroad, and I wanted to write a piece for her and it turned out to be *Ceremony*, if you ever heard that, that's a church piece for the Stockholm Jazz Orchestra.

MF No I haven't heard that.

BB So its a real solemn Catholic Church piece. The complete solemn ceremony.

(Both laugh)

BB So it wasn't what I intended that's what came out. So, ah, I haven't had people really have much success writing pieces for people with emotional purposes. Its not like Suretski says there's no emotion in music, but, ah. If the music is good there will be something coming from it, and it can't help but have feeling and emotion because so much is bound up in composition. Because so much of your ass is showing.

(Both laugh)

BB Ok

MF Thank you, that was very helpful.

BB Any questions?

MF Um, I think you talked a bit about this before. Using intervals to create the tension and release rather than chords, like you were saying before about colour, more than saying I'm going to have this chord underneath, sort of working more with intervals.

BB Mm

MF Is that..?

BB Can be. What you can do with the material that you generate with the modules, effectively is. Ok, a function with twelve-tone music. They will use what they call - vertical aggregates - a marvellous term. They will take a series of two, three, four, five, six, maybe twelve pitches, and, you can rearrange twelve pitch in a lot of different ways and get a lot of different sounds. So that's interesting in itself to

make a twelve-tone row and start using those pitches to make formations, that don't have chord names.

MF Yeah.

BB They're colours. You can do the same thing with modules. We have to have a row. A string of pitches ten, twelve pitches long, you can select some of those and try them, see what they sound like together. Yeah, and it will, once again, it will take your head away from where you would normally go. We all have that place, we sit down and go ahhh, that's my comfort zone, and if you stay away from a keyboard, or anything you are using and go right to paper, paper will challenge you, and you will find out that the more paper you use the more you will hear, almost subliminally what's going on, on the paper than when you play it. So it can be a combination of either, there's no, a permanent advantage of not working with or without a piano, you know, so...

MF Do you use a piano?

BB I have a synth over here and my drafting table and my grand piano on the right. So if I want to try something, I rarely use a piano when I'm writing, unless I want to try something that the synth can't give me. But I just want to be reminded, you know, you wake up first thing in the morning and not quite sure where middle C is. (*Laugh*) To use the synth as security and as a bad habit. I didn't use it 'til twenty-five years ago. The music was simpler then.

MF So in the 80's when you were doing stuff like *Red Balloon*. What made you go away from that?

BB When I came back from, well ah. When I was, ah, when I heard Basie, live in Kansas City, that changed my life. It was the first time I really felt good in my life and then when I was fifteen and I heard Debussy and Stravinsky, my god I didn't know they could do that. So as soon as I could I went to the conservatory in Kansas City and started work in summer. I was really hungry to find out how to do this stuff. I had not a good teacher in composition, pretty good counter-point teacher, but one of the things that I did was I went to the library and, ah, people would come in with Stravinsky or, rarely go back and wallow in Schumann, you know, Gesualdo or Palestrina and I went back and listened to all that and gave myself an education. But when I got out of rehabilitation and came back to New York in '78, I wanted to learn more. I would go to modern music concerts and I was getting these ideas that it would be, you know, nice to write, ah, some music. So I started to write for Mel [Lewis]. So all these concerts and buying scores of Lutoslawski was a big one, Belrose and Ligeti, and ah, my world began to, oh my god, like bailing, oh god, all this stuff to do, and writing for Mel [Lewis] ah, after a couple of years, *Make Me Smile* was the last one, that worked because after that I started getting further and further away from what the band needed.

MF Yeah.

BB And Mel and I had a talk and I said I think I have written myself out of the band. So then I started writing for classical people and that's what I did for most of my 50's and oddly enough I got married in '88 at 58, very happily finally. Things got calmer. And I became more interested in duration, Morton Feldman - I love. I got to meet him one time with Earle [Brown]. Complete Guys and Dolls character, you know, but he wrote this beautiful, delicate music. Whereas Stockhausen would say this is the music for the next hundred years, typical German statement. Morton just said well I am going to start writing four, five hour, six-hour pieces, and maybe, in the future somebody will catch up with that. That it is possible to sit and be absorbed by five or six hours of music.

MF Yeah.

BB And it is, you know, if you learn to give yourself to the music. We don't give audiences a chance to do that. That's one of the next big challenges for all of us, is how to involve the listener, to come in and go on a trip with us.

MF Yeah

BB [Terry] Teachout, a critic in New York said I had quote parried away the dissonances of my mid-youth and settled down and settled down. I'm not aware I got any more tonal. I'm aware that I got less crazy because when I was in my 50's I wanted to, what I used to say, make your teeth hurt. I really wanted to be a vicious composer, really arrrrhhh, and I wrote a piece in, around 58 for the Swedish Radio Symphony that's totally a successful piece, totally non-representative. I did a one-man show about the same time with synthesisers and trombone and talking. Really that was my avant guard days.

MF Yeah

BB Yeah

MF Do you have recordings?

BB I've got tapes yeah. Ah, nobody really wants to put that out as a record.

(Both laugh)

BB That's the problem.

MF Yeah

BB Like the two things I am trying to get from Cologne. One of those, the workshop in New York had just started the BMI workshop. I was directing that with Manny Albam. It was the first time I had forty professional composers, and they did not take to this idea of, you know, pitch modules and all that. They wanted some sort of magic chord or magic something. It was really rough for the first two or three months until we started getting into the private lessons and they were, oh boy this is the best thing that has ever happened, this is really great, thank you and then they get back in class and they're like this.

MF Too cool.

BB Yeah (*Laughs*) So I wrote a piece called *On the Way to the Sky*. I wanted Pat Metheny. That's the kind of piece I wanted to write, which later became *Electricity* with [John] Abercrombie. But this became *On the Way to the Sky* with Jim Hall and Mel [Lewis] and for some reason I limited myself to three voices. I had two synthesisers that played everything the band played, first time I'd done that. I had the full Radio Band, they loved this and percussion also. It's an hour-long piece and I found out by, occasionally if I needed another voice I'd through it in, but basically one section only had minor second for harmony, one section had a major seventh or a minor second, two or three had minor triads with moving voice leading in the middle and what happened was that I wanted low C is the lowest note and the A an octave and a sixth above middle C was the highest note. So I lowered the ceiling and raised the floor. Unintentionally because this is what happened. So therefore I got toothpaste and squeezes it out and I got horizontally a very successful piece, for me, because up to that time I had been writing six pieces every year for Cologne, that was my major writing and I would connect them so people would have a chance to applaud and I'd say "Now we would like to play a very interesting piece for you", you know, I hate that. So I'd write an hour inter-connected, which is an hour long piece. *Electricity* was about an hour long too and we've done both of them. I've done *On the Way to the Sky* with [Jim] McNeely in Rotterdam, we did it in Cologne, in, ah, Copenhagen and it worked more than not. So that was interesting to me that you could feed off subtraction more than addition.

MF Yeah. So what do you mean by, you had a section with a minor second?

BB The last section only had a minor section for harmony.

(*Sings example*)

MF Oh right.

BB The minor second holds the harmonic substance.

MF Right.

BB And the middle fast section with the major seventh and the module (*sings example*). So you have just the line and the major seventh working around as colour and if I needed another voice or two I would through one in. But it gave me a set of guidelines to work with and I can get a CD from somewhere and I'll get you one.

MF Cool.

BB And later on I wrote a twelve-tone piece for the WDR Band for piano. Piano concert with the band and that was also interesting, for me, because I had a twelve-tone row that I liked but I liked two pitches to sound at once.

MF Oh ok.

BB I had the row and then the row in retrograde so I had twelve pitches and six events. No, what the fuck did I have, twenty-four pitches and six, twelve events sounding together and I tried to make it as strict as I knew how, I'm no expert on that shit. But it gave me a minor second, a major second, tritone, major seventh and minor seventh. So I went with those intervals and went by ear and made up the music that way, but it still gave me conditions, I only had five things to do. So it took away a lot of stuff I might be tempted to do and it focuses you on what you need to do because you only have so many colours to work with.

MF Yeah, because that's what I find, when you can do anything.

BB Yeah.

MF That's when it get arhhh.

BB (*Laughs*) Right, and when you know you only have, ah, like we were poor when I was young. In the kitchen I had two or three pots and pans to play with on the kitchen floor, you know, that was easy. Now kids got everything, stereo, DVD.

MF Yeah and they're always bored.

BB Yeah (*Laughs*) Christian had one of the great comments, he was, belonged to the electronics school of data, which is up the road from me and he lived up there, we saw each other a lot, a very smart guy. He said the problem is that we don't have time to be bored any more. A profound statement. We have all these things to keep boredom away. But boredom makes you think, how can I not be bored?

MF Yeah

BB Imagination.

MF Always stimulated with things.

BB Yeah too much.

MF The imagination disappears.

BB What ever happened to silence?

MF Yeah. Could you, ah, one more?

BB Yeah.

(Listening to Yelling Up)

(Singing and grunting along to the music)

BB Ha. Sounds like recess. (*Laughs*) Great. Yeah man. Maybe have the cadenza without the drums or just a little drums now and then. (*Sings*) Good tenor player. Maybe better for the tenor to go out strong because this is strong music here. (*Sings*) Yeah, Mace, that was a very nice harmonisation.

(CD goes on and Bob listens to Au Privave)

(Sings Phrase)

BB We'll talk about that.

(Pause while listens)

BB This is a feeling that almost all bands have. (*Sings Phrase*) This is (*Sings phrase how it should be*) Everything comes from the first note.

MF Right.

BB It sounds like they all want to get to the last note and get home early. (*Sings*) Make all these eighth notes very full and fat. (*Sings*) This is a big note. Everything is from the first note. (*Sings*) It doesn't start with the second note. It starts with the first note of the phrase. (*Sings*) And it's not stiff and its accurate, and its also the right kind of, ah, feeling. (*Sings*) So, oh shit! (*Drops Discman*) (*Sings*) First note.

MF Right

BB (*Sings*) Did you hear me telling the band its like squeezing toothpaste out.

MF Yeah

BB (*Sings*) It's all one long phrase. (*Sings*) Ok, other wise the bad way. (*Sings*) They start clipping off note. (*Sings*) That's a whole quarter noter. So if you get them, the first note in the phrase is the most important, and then fat eighths and quarters. BAH you don't want DUT DUT DUT; you want BAH BAH BAH.

MF Yeah

BB That's the full value of the note. And the way they have started to play in the last thirty to forty years is incorrect method. DUT DUT. That's a sixteenth not an eighth, you know.

MF Right

BB And I tell bands that even a sixteenth note is only a small whole note. A sixteenth doesn't have to be tiny. You take a whole note a squish it like that. BAH. One time I had to teach in Europe, teach a band how to play a whole note. They went DAH oh I'm through now, you know. No, you got to keep on your attention get stronger and stronger until you have finished with it before the end of the fourth beat. You don't just play the first two beats and start to relax.

OK, legato. Have them play phrases legato, and make them push them for accents, and phrasing. So we don't start tonguing things, when you tongue it, you are disrupting the line and you are cancelling a lot of the motion, which is what we're after.

OK. Yeah this is a very nice piece, both of them. A lot of good possibilities here and, ah, I think that you had some good harmonic things going on around in here (*Yelling Up*) you really had good sounding formation. Yeah, I think, to rethink drum solos and maybe have the band involved or some instruments involved in the drum solo that you control to some extent and try to, for awhile, stay away from the free playing because it doesn't work. If the music was not good quality music I would say, you know, ok fuck it, but it is very high quality music so you want to take care of it. When you give

it to the band they don't understand, well it's not there job. It's hard enough to find a soloist who will play from the piece.

MF Yeah

BB Instead of standing up and telling you what they learnt last night. So, yeah, keep it up man.

MF That's the plan.

BB You have some talent. Are you going to be with Ed for a while in Vienna?

MF Yeah only for a couple more days.

BB Then you go back?

MF I'm going to Italy.

(Continues with talk of travel plus other small talk).

BB Any other questions?

MF With *Celebration*, with the four movements did you use connecting material, or were some of them separate ideas? You know with the four movements, did you use connecting material throughout?

BB Probably the first two sections there were connecting materials and like I said the third section came from a white note exercise that I needed for melody and then the fourth section is really a rhythmic pattern.

MF Oh ok. So do you for other larger works, like *Electricity*, do you use a theme throughout the whole thing or do approach it.

BB No, different things, the result of the first movement of *Celebration*, I figure a unison at the end, people will want to stand up and applaud, that's nice. When you are writing music, whether you know it or not, it has an effect on people. And *Electricity*, the first two gestures the ones with, kind of push you against the wall and just when you think its over another hit that push you back against the wall again and its just the opposite with *On the Way to the Sky* which starts with a little synthesiser questions what up in the sky for quite a while and there's a big hit down stairs with tam-tam and two synthesisers so what I want to do is stretching the aural being up and down. So the ear has its own life and logic. The body can be sitting still in a business suit as a banker but the ear is all over the place and the ear reacts to sudden changes in register so with *Electricity* I had you pinned against the wall. There are no central themes, there are sections, if they're related it's probably just natural.

MF Oh ok

BB It wasn't planned to be that way.

MF Right. That is what I am finding hard, to write a larger work, how to go about getting the material, to have a theme running through it or not. I am not sure how to approach a larger scale work. Or even how to go about thinking about it.

BB What is the duration of the work?

MF About fifty minutes.

BB Fifty?

MF Yeah

BB One movements or many movements?

MF About four.

BB You could think of the arch form. You know the arch form, the arch. It's really shaped like that.

MF Right

BB One of the interesting things about Boshack and the analysis is that there is an arch over the whole opera. An arch over each act and when you start narrowing it down there are arches from measure to measure. So there is a carefully planned construction of the piece. That's why the piece is so successful.

I think if you start thinking about doing pre-compositional work. Like getting first of all your pitch material, all the permutations and get a few sheets of pitch material that you think will work, then get a sheet, maybe of rhythm structures and then from your pitch material maybe you could start constructing colour fields. So you have a palette ready to paint.

MF Fill in the blanks?

BB Fill in the blank, right. With the pitch material, classical music is a good model, you have, Beethoven's Fifth Symphony is one of the better examples, you have your theme one, which could be five or six pitches. This early stages with out any introduction and then you could have development one development two and development three. Development one might be two pitches or fourteen. Development two might be a rhythm structure to justify some of the others, in other words you would have one and two or you would have some tendrils coming down as development. Very unformed as yet, very embryonic.

MF Yep

BB But that way they are workable. If they are fully formed or fully realised then they have there own demands and they cease to become malleable.

MF Oh right.

BB You can't work with them like clay, if they have already hardened and they have song form.

MF Stuck in your head.

BB Yeah. They have their rights. But once the material starts forming and you say ok I think this selection of pitches work - I like it. That might be the main theme for the first section. And what might be interesting is to see all ways that you could get things from that, ah, one way is to retrograde, it is very hard for people to hear retrograde stuff, that might be for the last movement, you know.

MF Right

BB Maybe take, partition. Maybe take three or four pitches from one of the ten or twelve pitch stream or how you have generated and take a few pitches from that and that could become the second section and so by that way you just take little nuggets and begin to plan ahead, the end of section so you can, ah, I hate to use the word, its pretty pathetic, what you want the thing to say. I wanted the beginning of *On the Way to the Sky* to be very lacy, a more spiritual piece, where as *On the Way to the Sky* I wanted it in your face, you know, Wham. So you can start deciding after your material starts forming. The material will start giving you things too. The more pre-comp work you do the more it feeds you the more options it gives you, then you can start to decide commonly, the introduction which is not a good word, the beginning is a much better word, introduction I keep thinking (*Sings a show tune type introduction*). The beginning, how do you want to begin and one of the things that I preach but don't often practice. You have pitch material organised in a theme but you don't have to say it right away so you might start like this (*Looks at me through his fingers*). Just a little snippet and gradually build over a period of four to five to six minute, then the whole theme gets said. You would have little, you know, peaks at it. All these things are available and they're all very good devises for making, the piece should have, I think, drama, some theatre in it, in the very real sense, like for instance, O'Neill's *Long Day Journey of The Nigh*. A friend of mine took me to see that and I was really, woke up with a hangover, so I was really fresh. My guard wasn't up. It was the original cast. So I'm sitting, and on stage there's this nice Long-Island, home and they're all having lunch and its all very nice and that went on for maybe fifteen minutes and gradually things just came completely unglued and you saw that the drunk was a heroin addict and the whole family has totally dysfunctional, but you didn't know that at first, you know, ah, and seeing a play like *the Caretaker* where everything is too complex until the end of the first act when the stranger who comes in, everything falls apart. So there are a lot of lessons that can be learnt from that about how to use you material effectively and I think the actuality, if you want to use that, it's possible. You can begin to decide what kind of risks you want to take. Risks with duration. To me that's not a bad risk, that means you have to keep talking, you know, and from the two pieces I've seen you can keep talking more. More you less them, you know, and them should be your voice. It's your voice and your music and they are there to give your music life. So they are actually the singers.

Then start thinking about tempi, like normally the first movements a little jig or a vamp, well why not start with a slow movement. My only rule is that the first solo only ever happens when nothing else can, so start with a solo - break the rules. You have a series of conditions that you figured out for yourself or somebody told you,

that you believe but on the other hand this is the way it is normally done - break it and see what happens.

I think it would make sense early on to decide on four movements, what kind of character each movement would have. Stately and serious, playful, swing or what ever you want to do and then that will dictate what is available for the second, third and fourth sections. What hasn't been done and then maybe to somehow tie the fourth and first sections together not that they should have the same material or the same tempo but be as sneaky as you can be to hide the connections and those connections make it stronger.

There are several words that are really hard to quantify. One is meaning. One of my students looks at me with cross-eyes and asks what do you mean? I say well, I listen to music for meaning. If it doesn't have meaning then I'm not interested any more. For awhile, forty-five years ago or more, I was interested in how it was made. How could someone make such, really sometimes retched sounding music. Really vile, angry, complex music. How was that done? I want to do that. But now I listen for meaning. The playing, the writing and the people. The other thing is unity. That's another hard word. How can a piece have unity? To unify or use the phrase inevitable. Try to construct bar by bar so every gesture is inevitable. On a very simple child-like scale I think *Fireflies* turned out ok. Everything seems to follow naturally; it's a very simple piece. I like it for that reason – it flowed. It was designed, I wrote that for Germany, for Till, Bronner. It was a young-peoples concert and for some reason everything, a couple of years ago, everything was coming out tonal. Tonal's ok, some great things came out. The string quartet and orchestra piece I told my wife I was trapped in a Bulgarian wedding. The first section was very folk music, unlike anything I've ever done, you know. (*Sings a bit*) And so there is a music god, you know, that comes and visits. You can't write good or bad on purpose. The second section of that thing is just gorgeous; I don't know where it came from. I remember starting it but I kept on writing and I still listen to it and think Jesus Christ who did that! I did that?

So try to, let's see, set the character of the four pieces, it's not set in stone but start having a look at it with pencil. Start to write. English is a very good adjunct for what you want. Start writing out your thoughts about the piece. What you want to accomplish with this piece? What do you feel your weak points might be on this piece that you want to make stronger? So really amplify your thoughts. If you have to write something down in English about something, you have to think harder because our mind is oh well I might do something different there or....

MF La, la, la.

- BB Yeah blah, blah, blah (*Laugh*) And when you write it down then its, you know. Will the pieces be connected? Is it nice to hear a seamless sixty minutes of music?
- MF Maybe not mine.
- BB No negativity. It might be good to try. For years I had trouble in workshops. Where ever I go I used to have workshops. In New York, BMI, which was great, in Cologne I had great people there and then Copenhagen. Really good people there, for three years. I was commuting for that, I'd moved back to New York. All these workshops I have tried to get away from - the piece is over and the next composer walks out – clomp, clomp, clomp, and usually they're not dancers, they walk like composers and they turn around and say "Hi. My name is Frank and the tittle of my piece is Frank". End of the piece, applaud, walk off the stage. The next guy comes out – clomp, clomp, clomp, clomp. "Hi. My name is Ashley and the name of my piece is Ashley." This is very boring. Why not write connective tissues from piece to piece and maybe have some movement involved or something where it's not "Hi. My name is Frank." And they never have pulled it off and we have talked about it and with all the pieces in the concert you know what it's going to be and they just decided that would just go into the next piece or something. A little tap-dance music for the guy to walk out to. (*Laughs*) It just seems loony not to have something like that, you know. I was visiting professor at the University of Missouri, Kansas City. That's where I'm from, where I went to school, and a good friend of mine, the composition teacher there, Jim Mobley, hell of a composer, and he wanted me to talk to his classical of composer. Jesus what am I going to say to them. I went to see a concert the night before. The first piece was for four guitars, a very good piece. The next piece was going to be for a chamber orchestra. So this old guy comes out in overalls, everything except for a cigar butt and starts moving chairs around for about ten minutes I watched this and all the good things that I had built up before the concert had gone - I'm pissed off.
- MF Yeah that's a strange thing. I've seen classical concerts and in between the pieces the cellos are leaning back talking to each other and chairs are being moved around. It's strange.
- BB Actions like that, people don't care about their music when they finish it. Do you put it outside your door and let somebody take it. Wouldn't it be interesting, if they got to move that stuff, make it part of the evening. Make it dance. Make it enjoyable to watch instead of a complete vulgar interruption. There has got to be other people who see it like that. But that's sort of the thing, if you want a continuous suite, ah, how to connect it? Maria [Schneider] had these things that aren't connected, a Hungarian composer I had this year, a Hungarian guy, Daniel Zabo, I hope he comes back, wrote wonderful piano pieces. Maria was doing a concert and he played on one of her pieces. There was bridge material that was improvised which was unusual for her.

From piece one to piece two was improved and he was really killing it and she was kind of watching and on the inside she was Jesus it's not going to get better than that, my shits going to sound lame, you know. And so he's very gifted that way. Some improvisers can do that, good ones. But how you want to hook things up. In a way what would you like the listener to leave with?

MF Sorry?

BB What would you like the listener to leave with?

MF To leave with?

BB To take home with. Yeah. I used to give my pieces, like *Skylark* and *American Express* it felt like I was giving the piece to the audience to take home and they finish it. It was never finished in the Stan Kenton sense with the big chord or the Beethoven sense.

MF Oh yeah.

BB I kind of left it up in the air and if they wanted to they could pick it up and take it home and do some more with it if they wanted.

MF I never thought about it like that before.

BB Like the anti-Beethoven (*Sings extended classical ending*) They go on like that for about fifteen minute, you know.

MF Yeah the ending is longer than the piece.

BB Exactly yeah. I think one thing that's valuable to think ... of the music that's played. A friend of mine, Bill Finegan. He's one of my friends and hero's, great orchestrator, great writer, said that it's up there and it's our dream. Gil [Evans] thought like this too. The music is up there and it is our job to get it down and put it on music paper without completely killing the dream. Because we have to take this wonderful vision, these clouds or sky or what ever music we see and get it down to hammers and nails and pieces of wood without completely killing it. And so, therefore, to think about music of how will it be in the air - How will it go out? Gestures, physically you could play a note on trombone one way and it will make the air move. It might be a triangle it might be a wiggle. Composed music has the same effect only magnified. So how will your music enter the world. If that is not too flagrant of a comment. What will happen, literally, when your music starts. (*Drops pencil*)

MF Want me to get that?

BB Yeah. It is the conceptual thinking that will amplify the practical. If you get really, always tied up in the practical stuff, what we call the micro-things, you loose the global aspect of how everything is really going to be. You have to bring the local things down to make the global things work. If you get tied down with local details all the time, the global thing vanishes. You loose the holistic picture. It might be floaty sounding talk but there is a lot of pragmatic, I think, truth in it.

MF Definitely.

BB In my experience from teaching, a lot of people don't think about, they are worried about a lot of detail and my joke is that I have never seen a member of an audience walk out and say "did you notice that in the second quaver in measure 246 that there was an excellent harmonic formation." They just say did the piece mean something to them or not.

(Discussion interrupted by a band meeting on the bus)

Appendix B

Bob Brookmeyer Discography & Bibliography

When I began research for this dissertation I quickly realised that there was no complete or current discography or bibliographies written on the work of Bob Brookmeyer. It is for this reason that I have compiled the following list. This Appendix is incomplete as it is still a work in progress.

???? - As yet unknown

Discography

As Leader

- 2004 New Art Orchestra, *Get Well Soon*, Challenge
- 2004 *Jazz Is A Kick*, Verve
- 2004 *Mosaic Selects Bob Brookmeyer*, Mosaic Records – Box-Set
- 2004 *Complete 1953-1954 Quintet Studio*, Definitive Classics – Box-Set
- 2003 *Stay Out Of The Sun*, Challenge
- 2003 Bob Brookmeyer/Kenny Wheeler Quintet, *Island*, Artist House
- 2002 *Q + A: Jazz Big Band Graz Plays The Music Of Bob Brookmeyer*, Mons
- 2002 New Art Orchestra, *Waltzing With Zoe*, Challenge
- 2002 *Full Circle*, CJ Jazz
- 2002 *Bob Brookmeyer Featuring John Williams & Red Mitchell*, Crown
- 2001 *Holiday: Bob Brookmeyer Plays Piano*, Challenge
- 2001 Bob Brookmeyer with the Ed Partyka Jazz Orchestra, *Madly Loving You*, Challenge
- 2000 *Bob Brookmeyer Quintet*, Import
- 2000 *Together*, Challenge
- 1999 *Portrait of The Artist/Jimmy Giuffre: The Four Brothers Sound*, Collectables
- 1999 New Art Orchestra, *New Works: Celebration*, Challenge
- 1999 Jim Hall/Bob Brookmeyer, *Live At The Northsea Jazz Festival*, TMD
- 1999 *Bob Brookmeyer*, Collectables – Box-Set
- 1998 Bob Brookmeyer with the Metropole Orchestra, *Out Of This World*, TMD
- 1998 *Old Friends*, Storyville
- 1994 Bob Brookmeyer with the WDR Big Band, *Electricity*, ACT
- 1993 Bob Brookmeyer New Quartet, *Paris Suite*, Challenge
- 1989 *Bob Brookmeyer with the Stockholm Jazz Orchestra*, Dragon
- 1988 *Dreams*, Dragon
- 1988 *Oslo*, Concord
- 1983 *Bobby Brookmeyer and his Orchestra*, RCA
- 1981 *Through A Looking Glass*, Finesse
- 1980 Bob Brookmeyer with Mel Lewis and the Jazz Orchestra, *Bob Brookmeyer: Composer, Arranger Live At The Village Vanguard*, Gryphon
- 1979 *Bob Brookmeyer*, Sonet Productions
- 1978 *Back Again*, Sonet Productions
- 1978 *Bob Brookmeyer Live At Sandy's Jazz Revival*, DCC
- 1978 *The Bob Brookmeyer Small Band*, Gryphon
- 1965 *Bob Brookmeyer and Friends*, CBS
- 1964 *Revelation*, New Jazz

1963 Bob Brookmeyer/Lalo Schiffrin, *Samba Para Dos*, Verve
 1962 *Trombone Jazz Samba*, Verve
 1961 *Brookmeyer and Guitars*, Kimberly
 1961 *How To Succeed In Business Without Really Trying*, Polygram Records
 1961 *7x Wilder*, Verve
 1961 The Bob Brookmeyer Orchestra, *Gloomy Sunday and Other Bright Moments*, Verve
 1960 *The Blues Hot and Cold*, Verve
 1960 *Bob Brookmeyer Featuring John Williams and Red Mitchell*, Crown Records
 1960 *Jazz Is A Kick*, Mercury
 1959 *Portrait Of The Artist*, Atlantic
 1959 *As Time Goes By*, Blue Note Records
 1959 Bob Brookmeyer/Bill Evans, *The Ivory Hunters/Double Barrelled Piano*, Blue Note Records
 1959 *Something New, Something Blue*, Columbia
 1958 *Kansas City Revisited*, United Artists
 1957 *Whooooee!*, Storyville
 1957 *Street Swingers*, World Pacific
 1957 The Bob Brookmeyer Quintet, *Traditionalism Revisited*, World Pacific Records
 1956 *Quintets*, Vogue
 1956 *Tonights Jazz Today*, Black Lion/Storyville
 1956 *Bobby Brookmeyer and His Orchestra*, RCA
 1956 *Brookmeyer*, Viking
 1955 *The Modernity of Bob Brookmeyer*, MGC
 1954 *Bob Brookmeyer Quartet*, Pacific Jazz
 1954 Bob Brookmeyer with Phil Urso, Savoy
 1954 *Bob Brookmeyer*, Storyville
 1954 *The Dual Role of Bob Brookmeyer*, Prestige/Original Jazz Classics
 1954 Bob Brookmeyer, *Bob Plays Brookmeyer and Some Others*, MGC
 1953 *Lee Konitz/Bob Brookmeyer in Paris*, Vogue

As A Sideman

Chet Baker

1954 *The Trumpet Artistry Of Chet Baker*, Pausa
 1953 *My Funny Valentine*, Blue Note
 1953 *Best Of Chet Baker Plays*, ???
 1952 *Pacific Jazz Years*, Pacific Jazz

Stan Getz

2002 *California Sessions*, ???
 1996 *A Life In Jazz: A Musical Biography*, Verve
 1993 *The Artistry Of Stan Getz Vol 1*, Verve
 1993 *The Artistry Of Stan Getz Vol 2*, Verve
 1981 *Stan Getz/Bob Brookmeyer Quintet*, Verve
 1978 *Stan Getz Sextet*, Repertoire
 1974 *The Lyrical Stan Getz*, Sony Music
 1964 *An Introduction To The World Of Stan Getz*, Verve
 1962 *Big Band Bossa Nova*, Verve
 1961 *Stan Getz/Bob Brookmeyer*, Verve
 1961 *Recorded Fall 1961*, Verve
 1957 *The Steamer*, Verve
 1957 *Stan Getz '57*, Verve
 1956 *Stan Getz and the Cool Sounds*, Verve
 1954 *Interpretations By The Stan Getz Quintet #3*, Norgran
 1954 *Stan Getz At The Shrine*, Verve
 ??? *The Best Of Stan Getz*, Verve

Gerry Mulligan

- 2001 *Jazz Casual: Gerry Mulligan*, Koch
- 2001 *The Gerry Mulligan Quartets in Concert*, Pablo
- 1999 *Olympia, 6 Octobre, 1962*, Trema
- 1999 *Olympia, 19 Novembre, 1960 Pt. 1*, Trema
- 1999 *Olympia, 19 Novembre, 1960 Pt. 2*, Trema
- 1999 *1960 Zurich*, TCB
- 1999 *In Sweden*, Jazz Information
- 1999 *Immortal Concerts, ????*
- 1998 *Greatest Hits*, RCA Victor
- 1998 *Gerry Mulligan Quartet: Zurich 1962*, TCB Records
- 1998 *Mullenium*, Columbia
- 1997 *Two Times Four Plus Six*, Jazz Band
- 1980 *Gerry Mulligan*, Inner City
- 1972 *The Age Of Steam*, A & M Records
- 1964 *Night Lights*, Mercury Records
- 1964 *Butterfly With Hiccups*, Limelight Records
- 1963 *Gerry Mulligan '63/The Concert Jazz Band*, Verve
- 1963 *Gerry Mulligan Quartet: Spring Is Sprung*, Phillips
- 1962 *The Gerry Mulligan Quartet*, Verve
- 1962 *Zurich 1962, ????*
- 1961 *Night Watch*, United Artists
- 1961 *A Concert In Jazz*, Verve
- 1961 *Gerry Mulligan and the Concert Jazz Band On Tour*, Verve
- 1960 *The Concert Jazz Band*, Verve
- 1960 *Gerry Mulligan and The Concert Jazz Band Live*, Verve
- 1960 *The Concert Jazz Band At The Village Vanguard*, Verve
- 1960 *The Concert Jazz Band – The Concert In The Rain*, Verve
- 1960 *Jazztime: Olympia Nov 19th 1960, ????*
- 1960 *The Genius Of Gerry Mulligan*, Pacific Jazz
- 1957 *Gerry Mulligan Quartet Live In Stockholm*, Ingo Three
- 1957 *Recorded In Boston At Storyville*, Pacific Jazz
- 1955 *Presenting The Gerry Mulligan Sextet*, Verve
- 1955 *Profile/Gerry Mulligan*, Trip
- 1955 *Pacific Jazz Presents The Gerry Mulligan Quartet*, Pacific Jazz
- 1954 *The Gerry Mulligan Quartet in Paris Vol 1*, Vogue
- 1954 *The Gerry Mulligan Quartet in Paris Vol 2*, Vogue
- 1954 *California Concerts Vol 2*, Verve
- 1954 *The Fabulous Gerry Mulligan Quartet*, Vogue
- 1954 *Paris Concert*, Pacific Jazz

Teddy Wilson/Gerry Mulligan

- 1973 *The Newport Years Vol. 2*, Verve
- 1957 *The Newport Years*, Verve

Judy Holliday/Gerry Mulligan

- 1961 *Holliday With Mulligan*, DRG Records

Gerry Mulligan All-Star Tribute Band

- 1998 *Thank You, Gerry! Our Tribute To Gerry Mulligan*, Arkadia Jazz

Zoot Sims

- 1979 *Zoot Sims/Richie Kamuca Sextet*, Pumpkin
- 1959 *Stretch Out*, United Artists
- 1956 *Tonights Jazz Today*, Black Lion
- 1956 *Today's Jazz*, Jazztone
- 1956 *The Modern Art Of Jazz*, Dawn

1956 *Morning Fun*, Black Lion

Jimmy Giuffre

- 1959 *Blowin' The Blues*, World Pacific Records
- 1958 *A Taste of the Best from World Pacific*, World Pacific Records
- 1958 *Trav'lin' Light*, Atlantic
- 1958 *Western Suite*, Atlantic
- 1958 *Four Brothers Sound*, Atlantic
- 1958 *Hollywood & Newport 1957-1958*, Fresh Sound

Clark Terry/Bob Brookmeyer

- 1974 *What'd He Say?*, Mainstream
- 1973 *Clark Terry/Bob Brookmeyer*, Verve
- 1971 *Clark Terry/Bob Brookmeyer Quintet*, Mainstream
- 1966 *Gingerbread Men*, Mainstream
- 1965 *Tonight*, Mainstream
- 1964 *The Power Of Positive Swinging*, Mainstream

Bud Shank

- 1991 *Strings and Trombones*, Pacific Jazz
- 1956 *Pacific Jazz Presents Bud Shank and Bob Brookmeyer*, Pacific Jazz

Phil Sunkel

- 1958 *Gerry Mulligan/Bob Brookmeyer Play Phil Sunkel's Jazz Concerto Grosso*, ABC

Jim Hall

- 1990 *Jim Hall And Friends*, Limelight

Al Cohen

- 1956 *The Al Cohen Quintet featuring Bob Brookmeyer*, Coral

Lalo Schifrin

- 1999 *Talkin' Verve*, Verve

Astrud Gilberto

- 2001 *Finest Hour*, Verve
- 1965 *The Shadow Of Your Smile*, Verve

George Russell

- 1959 *New York, NY*, Impulse

Don Sebesky

- 1999 *Joyful Noise*, BMG
- 1998 *I Remember Bill – A Tribute To Bill Evans*, RCA Victor
- 1979 *Three Works For Jazz Soloists And Symphony Orchestra*, Gryphon Records

Henri Texier

- 1997 *Respect*, Label Bleu

Jim Pugh/Dave Taylor

- 1984 *The Pugh/Taylor Project*, DMP

Arch Martin & Ed Dix

- 1998 *One More Time!! Two Guys From Kansas City*, New Vintage Music

Nancy Harrow

- 1998 *You're Nearer*, Baldwin

Tony Coe

1996 *Captain Coe's Famous Racearound*, Storyville

Thelonious Monk

1996 *This is Jazz, Vol. 5*, Sony

1968 *Monk's Blues*, ????

Babatunde Olatunji

1994 *Drums Of Passion and More*, ????

The 12 Cellists of the Berlin Philharmonic Orchestra

2002 *'Round Midnight*, EMI

Jack Teagarden

1962 *Think Well Of Me*, Verve

Michel Petrucciani

1998 *Both Worlds*, Dreyfus Jazz

The Jazz Orchestra

1982 *Make Me Smile and Other New Works*, Finesse Records

1968 *Monday Night*, Solid State (Compositions)

1967 *Live At The Village Vanguard*, Solid State

1966 *Presenting Thad Jones/Mel Lewis and the Jazz Orchestra*, Solid State

1966 *Joe Williams and The Thad Jones/Mel Lewis Orchestra*, Blue Note

1966 *Opening Night*, Solid State

Manny Albam

1966 *Brass On Fire*, ????

1962 *Jazz Goes To The Movies*, ????

1961 *I Had The Craziest Dream*, RCA

1957 *The Jazz Greats Of Our Time Vol 1*, Jasmine Records

1957 *West Side Story*, ????

1955 *Jazz Workshop*, ????

John Dankworth

1965 *Zodiac Variations*, Fontana

Woody Herman

1958 *The Herd Rides Again*, Everest Records

Dave Frishberg

1978 *You're A Lucky Guy*, Concord Jazz

Joe Morello

1962 *Joe Morello*, Bluebird

Colman Hawkins

1961 *Jazz Reunion*, Candid

Bobby Hackett

1967 *Creole Cooking*, Verve

Teddi King

1955 *George Wein Presents Teddi King: Now In Vogue*, Storyville

Chubby Jackson

1958 *Jazz – From Then Til Now*, Everest Records

Elaine Elias

2002 *Impulsive: The Music Of Elaine Elias*, Stunt Records

Oscar Pettiford

1957 *Bethlehem*, Bethlehem

Cannonball Adderley

1998 *Work Song: 1960-1969*, ????

1981 *Alabama/Africa*, Milestones

1961 *African Waltz*, Riverside

Benny Arronov

1978 *Shadow Box*, Choice

Monty Budwig

1979 *Monty Budwig: Dig*, Concord

Ray Charles

1959 *The Genius Of Ray Charles*, Atlantic

Harry Lookofsky

1959 *Stringsville*, Atlantic

Modern Jazz Festival

???? *Modern Jazz Festival*, Harmony

???? *Sims/Brookmeyer Quintet*, Harmony

Aurex Jazz Festival '81

1981 *All-Star Jam Session*, EMI

Stan Level/Red Mitchell

1982 *West Coast Rhythm*, Affinity Records

Carol Sloane

1961 *Out Of The Blue*, KOCH Jazz

The Guitar Choir

1960 *The New Jazz Sound Of Show Boat*, Columbia

Pee Wee Russell

1961 "If I Could Be With You" (Candid Records), *Giants Of Jazz*, Time Life

Ruby Braff

1959 *Blowing Around The World*, United Artists

Jimmy Raney

1957 *Jimmy Raney in Three Attitudes*, ABC – Paramount

1956 *Jimmy Raney featuring Bob Brookmeyer*, ABC - Paramount

Bill Potts

1959 *Porgy & Bess*, United Artists Records

Steve Allan

1958 *And All That Jazz*, Dot

Gary McFarland

- 1965 *Tijuana Jazz*, Impulse
1961 *How To Succeed In Business Without Really Trying*, Verve

Various Artists

- 2004 *A Trip to Brazil, Vol 3*, Verve
2004 *Challenge Compilation*, Challenge Records
2003 *A Trip to Brazil Vol 3: Back to Bossa*, Universal
2001 *Cool Jazz: The Essential Album*, Manteca
2001 *Arkadia Jazz: The Stars of Jazz, Vol 1*, Arkadia Jazz
2001 *The World's Greatest Jazz Orchestras Vol 6 – Bob Brookmeyer and His Orchestra*, ACT
2000 *City Skyline*, Direct Source
2000 *David X. Young's Jazz Loft: 1954-1965*, Jazz Magnet
2000 *Dinner For Two*, Direct Source
2000 *Fun Time Jazz*, Direct Source
2000 *Night Cap Jazz*, Direct Source
2000 *Smooth Jazz for Summer Days*, Metro
2000 *The Cool and the Smooth*, Music Club
2000 *Velvet Lounge*, Direct Source
1999 *Boleros de America Vol 1*, Baldwin Street Music
1999 *Hip Jazz Bop: Batteries Not Included*, 1201 Music
1999 *Hip Jazz Bop: Chaos Out of Order*, 1201 Music
1999 *Hip Jazz Bop: Need a Guide*, 1201 Music
1999 *Hip Jazz Bop: No Time for Poetry But Exactly What It Is*, 1201 Music
1999 *Hip Jazz Bop: Over a Million Served*, 1201 Music
1999 *Hip Jazz Bop: This is Your Brain*, 1201 Music
1999 *Hip Jazz Bop: Tourist Season*, 1201 Music
1999 *Hip Jazz Bop: Wealth is Overrated*, 1201 Music
1999 *Original Jazz Legends, Vol 2: Everyone Loves Ellington*, 1201 Music
1999 *Original Jazz Legends, Vol 3: Salute To Gershwin*, 1201 Music
1999 *Rhapsody in Blue*, Blue Note Records
1998 *Gershwin Jazz*, Sony
1998 *The Very Best of Latin Jazz*, Global TV
1997 *Complete Irvin Berlin Songbook*, Polygram
1996 *Face the Challenge in Music, Vol 2*, Challenge
1996 *Jazz Ballads*, Celebration of Blues
1996 *Little Magic in a Noisy World*, ACT
1995 *Cherished Ballads*, Art of Jazz
1995 *Mainstream Masters*, Jazz Hour
1995 *Play More Songs of Gershwin*, Art of Jazz
1995 *Songs of Gershwin*, Art of Jazz
1995 *The Complete Gershwin Songbook*, Verve
1995 *The Gershwin Songbook: 'S Paradise*, Verse/Polygram
1995 *Treasured Ballads*, Art of Jazz
1994 *Jazz 'Round Midnight: Bossa Nova*, Verve
1990 *Highstream: The Best of Mainstream Jazz*, Mainstream
1989 *Best of Bossa Nova: The Girls From Ipanema*, Verve
1989 *The Girls From Ipanema*, Verve
1983 *Easy Listening Jazz, Record 4, Jazz Masters and Master Pieces*, Readers Digest
1983 *Jazz Anthology: From King Oliver To Ornette Coleman*, CBS
1982 *Aurex Jazz Festival '81: Live Special*, East World
1981 *All-Star Jam Session*, EMI
1978 *Jazz: The 50's Volume 1*, United Artists
1978 *The Dedication Series Vol. XI – The Great Arrangers: Gil Evans/Gary McFarland*, ABC Records

- 1974 *Leonard Feather Presents; Encyclopedia Of Jazz On Records Volume 5*, MCA Records
- 1965 *Whyte & MacKays Blended Scotch Whisky Presents Verve's Smooth and Swinging Jazz*, Verve
- 1960 *The Playboy Jazz All-Stars*, Playboy Records
- 1959 *Blowin' the Blues Volume 3*, World Pacific Records
- 1959 *Holiday Greetings From Gotham Recording Corporation*, Gotham Recording Corporation
- 1959 *Some Like it Cool*, United Artists
- 1958 *A Taste of the Best From World Pacific Jazz*, World Pacific Jazz
- 1958 *The Playboy Jazz All-Stars*, Playboy Records
- 1957 *The Playboy Jazz All-Stars*, Playboy Records
- 1957 *Critics Choice*, Dawn
- 1955 *Jazz Westcoast Volume 1: An Anthology of California Music*, Pacific Jazz

Awards

- 1949 Carl Busch Memorial Prize for Composition.
- 1953 Downbeat Magazine 'New Star Award' for trombone.
- 1955 Downbeat Award.
- Metronome magazine Award.
- Playboy Jazz All-Star Poll.
- 1957 Playboy Jazz All-Star Poll.
- 1958 National Academy of Recording Arts and Sciences (NARAS) Grammy nomination for composition.
- Playboy Jazz All-Star Poll.
- 1960 Playboy Jazz All-Star Poll.
- 1961-67 NARAS Grammy Award.
- Downbeat Award.
- 1965-67 NARAS Grammy nomination for composition.
- 1979 NARAS Grammy nomination for arranging and best album – Bob Brookmeyer Arranger/Composer.
- 1980 National Endowment for the Arts (NEA) grant for jazz composition.
- 1982 NEA grant for composition.
- Elected to the Board of Governors of the National Academy of Recording Arts and Sciences.
- Appointed Chairman of the "Arranging" Awards Selection Committee.
- 1985 NEA grant for composition.
- New York Council for the Arts award.
- 1987 Alumni Achievement Award from the University of Missouri, Kansas City.
- 1988 NEA grant for composition.
- 1991 Honorary Doctorate in Music from the University of Missouri, Kansas City.

Television

- 1967 – The Merv Griffin Show Band
- 1965, "Jazz 625", BBC 2, John Dankworth – Zodiac Variations.
- 1965, "Jazz 625, BBC 2, Clark Terry/Bob Brookmeyer Quintet,

Film and Videos

- 2001 Frank Sinatra: Featuring Don Costa and His Orchestra, Warner Music, recorded 1969
- 1986 Mel Lewis and His Big Band Live in Jerusalem. (Arrangement Only – Ding, Dong, Ding). View Video
- 1968 Jazz Casual: Thad Jones/Mel Lewis Jazz Orchestra. Idem Home Video

- 1965 Jazz 625: Clark Terry Quintet
 1963 Jazz Casual: Gerry Mulligan Quartet. Idem Home Video
 1960 Jazz On A Summer's Day – 1958 Newport Jazz Festival (Jimmy Giuffre Trio).
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Books

- Crook H. (???). *The Music of Hal Crook*. Advance Music. (Forward)
 Crook H. (???). *Ready, Aim, Improvise! Exploring The Basics Of Jazz Improvisation*.
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 Louisiana State University Press. United States of America.
 Hudson R. (2003). *Evolution: The Improvisational Syle Of Bob Brookmeyer*. EVAM Universal
 Edition
 Strum F. (1995). *Changes Over Time: The Evolution of Jazz Arranging*. Advance Music.
 Wright R. (1982). *Inside the Score*. New York: Kendor Music.

Published Scores

Kendor Music

- ABC Blues
- The American Express
- Ding Dong Ding
- First Love Song
- The Magic Shop
- Make Me Smile
- Nasty Dance
- Willow Weep For Me

http://www.kendormusic.com/publications/jazz_brookmeyer.htm

Advance Music

- Skylark
- King Porter '94
- St Louis Blues
- Celebration Suite
 - Movement I – Jig
 - Movement II – Slow Dance
 - Movement III – Remembering
 - Movement IIII – Two And
- Boom Boom
- Nevermore

Articles

New York Times

Terry Teachout. April 2, 2000, Sunday
 For More Artist, A Fine Old Age
 Late edition, section 2, page 1, column 1

New York Times

Terry Teachout, Dec 19, 1999, Sunday
 Music; Still Full of Jazz, Still Pouring it Out

Williams, M. (1968). Giuffre/Brookmeyer: Reunion. *Down Beat*. 35(2), 15.

- Cross, B. (1961). Bob Brookmeyer: Strength And Simplicity. *Down Beat*. 28(2), 19
- Feather, L. (1955). Brookmeyer's Tale Of Three Cities. *Down Beat*. 22(18), 9
- McDonough, J. (1996). Today's Market: Big Bands on Campus. *Down Beat*. 63(1), 28
- McDonough, J. (1996). The Lost Art Of Arranging. *Down Beat*. 63(1), 24

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http://abel.hive.no/oj/musikk/trompet/tpin/Bob_Brookmeyer.html

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Morgenstern, D. (1967). Bob Brookmeyer: Master of the Brass Stepchild. *Down Beat*. 34(2), 14

Brookmeyer, B. (2001). A Memory of Jay Jay. *Jazz Journal International*. 54(4), 20

Voce, S. (1999). Scratching The Surface. *Jazz Journal International*. 52(12), 7

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Voce, S. (2001). Scratching The Surface. *Jazz Journal International*. 54(3), 13-15

Reviews

Bowers, J. (2002). Bob Brookmeyer/Ed Partyka Jazz Orchestra, Madly Loving You. *Cadence*. 28(5), 122

Loewy, S. (2000). Bob Brookmeyer/Mads Vinding, Together. *Cadence*. 26(11), 106-107

Ramsey, D. (2002). Bob Brookmeyer/Ed Partyka Jazz Orchestra, Madly Loving You. *Jazz Times*. 32(2), 68

Interviews

Bob Brookmeyer/Kenny Wheeler, *Island*, Artist House Records CD/DVD

www.jazzcorner.com/innerviews
 Brookmeyer 4 part interview

http://wkhr.org/interviews_2002.html
 with Maria Schnieder talking about Bob Brookmeyer

http://jazzsceane.no/jazz/show/show_39.html
 Bob Brookmeyer

www.jazzinstituteofchicago.org/jazzgram/commentary/brookmeyer/contents.asp
 Bob Brookmeyer

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David Ware, September 2003

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Metheny, M. (2001). Q&A With Bob Brookmeyer. *Jazz Ambassadors Magazine*.

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Transcriptions

Rob Hudson September 2003

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Garcia, A. (1997). Bob Brookmeyer’s Valve Trombone: ‘Sometime Ago’ and ‘Step Right Up’,
Down Beat. 64(1), 64

Liner Notes

2003 *Get Well Soon*, New Art Orchestra, Challenge Records

2002 *Waltzing With Zoe*, New Art Orchestra, Challenge Records

1999 *New Works*, New Art Orchestra, Challenge Records

1997 *Tunnel Vision*, Ansgar Striepens/Ed Partyka, Mons Records

1994 *Evanesence*, Maria Schniender, ENJA

1994 *Electricity*, Bob Brookmeyer with the WDR Big Band, ACT

1986 *20 Years at the Village Vanguard*, The Mel Lewis Orchestra, Atlantic.

1980 *Bob Brookmeyer; Composer, Arranger*, Mel Lewis and The Jazz Orchestra, Gryphon Records

Appendix C

Celebration Jig

Nattiez Analysis

Bob Brooluneyer

Ensemble

Baritone Sax melody

ad lib for 4 bars

Ensemble

Musical score for the Ensemble section, consisting of 11 staves. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex musical arrangement. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves show a variety of rhythmic patterns and melodic lines, with some staves featuring longer note values and others having more frequent note placement. The section concludes with a final measure on the eleventh staff.

10 bars of ten
also with chorus

Musical score for the 10 bars of ten section, consisting of 18 staves. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex musical arrangement. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves show a variety of rhythmic patterns and melodic lines, with some staves featuring longer note values and others having more frequent note placement. The section concludes with a final measure on the eighteenth staff.

Appendix D

Track 1	Celebration Jig	Bob Brookmeyer	1994
Track 2	Lido Lowdown	Mace Francis	2004
Track 3	Lemon Water	Mace Francis	2004
Track 4	What's Left?	Mace Francis	2004